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**Terms: 75 Cents a Year,
In Advance.**

THE cause of so much bad writing is in the penholders.

PENMAN'S ART JOURNAL.

POTTSVILLE, MARCH, 1877.

NOTE TO READERS.

It is our desire to discuss as many penmanship points as possible in our articles upon pen art. To this end we solicit questions from all amateurs or adepts upon every branch of the subject. With this expression of the wants of our patrons we will be enabled to treat many points that might be otherwise overlooked. We accept of ourselves as a target at which toward your questions, let it not be hoped that answers will be written and returned by us. We propose to speak through the *Journal* as far as possible, which will consume all the time we can readily spare from school duties. However send us in your questions, and where necessary they will be answered direct.

PRACTICE ALONE DOES NOT MAKE PERFECT.

It is hardly a great pity that the saying that "practice makes perfect" was ever uttered in the presence of an aspiring penman. A greater truthfulness was never spoken, and every professional or acknowledged ability will endorse this assertion. Nineteenth century study and our tenth practice makes perfect and while this may not be realized by amateurs who aspire to perfection in the skill, if they ever reach that skill they will look over this experience and acknowledge the truth of it, and see where in they have wasted years in trying to accomplish by practice what could have been achieved in one-fourth the time by knowing beforehand the key to success. We have known a young man 21 years of age whose skill in all branches of pen art is not surpassed by eight persons in this country. During his eight months stay with us he has constantly expressed surprise that there was so much in the art to learn. Before commencing the neighborhood school he had mastered his pen, and he would tell us that he had grown great in his own conceit. Now he looks back at his ignorance of eight months ago as a man of his strength remembers his feebleness as a child. The great trouble is that young penmen do not hunt for errors as a cat does for a mouse, particularly for four or five minutes at the end of every lesson. It is time to take up another. The form of letters are valuable in many points that after a few are mastered others require less study. How often do teachers see pupils who leave the copy to scribble and how rarely do we see a pupil who stops to correct his letters with lines to test the height, width and slant, etc. The only way is to bring never to be perfect the other is moving toward beautiful penmanship at wondrous speed. The eight principles of penmanship lie at the bottom of perfect letters, yet there are hundreds who try and try for months and years to get their letters, who never realize that were they to master the principles of writing once by one and then combine them correctly their writing would be perfect.

There are plenty who call themselves masters of penmanship who cannot write a copy line with pen or pencil as correctly as is seen at the top of any advanced copybook. To do this the mind must realize at every move of the pen just how much curve how height, turn, the exact angle, width, slant, height, strength of line and all points that make perfection, and one who cannot do it proves that he is not master of his art, and he is not so because he has not forced himself to realize the importance of considering every minute point throughout each letter.

Until one has mastered the principles of a letter the letter should not be attempted as it is attempting to learn for certain success—current letters are formed only of correct principles for those who would advance rapidly can well afford to study the minute parts of every letter and continue to regard them. When a few letters are mastered a short word may be formed with them, but over the most critical eye it is not a watching to guard against errors. To write perfectly will always require care, even when the habit of watchfulness is formed, it requires but little effort to keep it up. There are so many who waste years depending upon practice to make perfect, that we offer what has proven in our experience an excellent way to make perfect. It has accomplished such certain and speedy results. The copies and rules governing them as presented in both the P. R. & S. & Spencerian copy-books furnish excellent models of form and whoever can reproduce them with pen or pencil, being given ample time, will be said to have finished high in the art.

OUR RULERS.

The following points have been gained through a long experience in all departments of the profession, and while leading penmen may regard us foolish to give them, we have determined to do so, while we endeavor to control the market. This Ruler is a strong feature in each number. In selection of paper for practice, book-keeping goes further than most others. In cities at bookbinders a large amount of mislaid paper can often be bought for a trifle that will serve every purpose for practice. For ornamental work unruled flat copy-paper is essential. The best quality of paper is called Demy and still larger Royal. Besides this, a very excellent one heard called either American Bristol or Mercantile Bristol comes size 22x28, at from 8 to 16 cents per sheet, in dozen sheets, the price varying as to quality and thickness. A 12 cent 2 ply is good for common use, but at 15 or 16 cents 3 ply is better. This paper is even better than the German Bristol which seldom comes so large. For very large work Whatman's drawing paper is good. The hot pressed Whatman's is the best as the cold pressed seems only and does not take ink well. Surveyors and civil engineers everywhere use an excellent roll paper which comes as large as five feet wide and of any length, they use it for plans and can either furnish it or put one on track of it. This paper can be procured either with or without a cloth back. The practice of laying folds on a letter paper by the quill is expensive, as it can be bought by the half-room or quarter at one-third less. Fine effects are sometimes produced on colored papers. The Bristol board mentioned above comes in various colors—the rose tint of light green is pleasing and for a change is quite new.

In framing specimens of writing a pleasing effect is produced by using a dark blue paper as a background. This can be procured wherever wall paper is sold. Bright gold paper may also be used for the same purpose and can be procured at first cost on letter paper by all dealers. Bought at stationers will cost less. Dealers are sometimes slow to form spaces, for borders of ornamental work. Tracing paper can be made by using a very thin pa-

per and oiling it with kerosene and letting it evaporate a few days, or it can be bought. Tracing cloth is also used but expensive.

LEADING PENMEN.

It is with much pleasure that we refer to one who has by earnest effort won an enviable reputation as a master penman—such a one is Prof. H. W. Stanley, of Portland, Maine. As a writer he ranks among the best in the profession, and in the execution of artistic pen-drawing and flourishing he is among the very best. His family record and other published designs are truly gems of beauty, while last, but not least, his engraved copy clips for penmen are faultlessly perfect.

Among the men we always felt better for meeting, is Prof. H. T. Spencer, of Cleveland. For over 20 years he has graced the profession of penmanship as one of its finest artists and most faithful teachers. Few teachers ever win the hearts of pupils more thoroughly than he, and in few men are the qualities of the warm hearted, courteous gentleman and faithful friend more perfectly combined.

As an ornament to the profession of penmanship we point with pleasure to our valued friend, J. E. Sault, of Philadelphia. Prof. S. is one of the most careful and careful penmen in the country. He loves the art as only the true artist can, while as a courteous gentleman his equal is not in the profession.

The prince of artistic penmen is Lyman P. Spencer, of Washington, the youngest son of the lamented P. R. Spencer. Although about 20 years of age, his life has been even one of artistic study. The beautiful copies in the Spencerian copy books were written by him, while in engraving, pen-drawing and designing his work will rank with the finest steel plate engravings. The large display of his work at the Centennial was the marvel of artists in and out of the country.

High among good writers stands one of the world's best: B. M. Worthington, of Evanston, Ill. In the execution of a written letter he stands without an equal. In the roundness, beauty and grace of his letters—in the harmony of light and shade and in the arrangement and faultless ease of penmanship he is a model.

Across the continent, in Health's Business College, San Francisco, is Prof. A. B. Cuy, one of our most worthy penmen and earnest teachers. In plain writing Prof. Cuy follows Prof. Worthington closely; he is an ardent lover of the art, a courteous, true friend and truly an ornament to the profession.

In the "gem city" of the west, Quincy, Ill., we find Prof. D. L. Muscoulon. A planet among the stars of the profession. Prof. M., although not enjoying the advantages of many other penmen of the eastern cities, has risen high in artistic skill. Many of his good skill possessors have been the cause of his fame and the character of his work and the brilliancy of execution not equaled by any penman in the country. His published pieces of penwork, Home Sweet Home and others, are indeed highly artistic.

Perhaps the best amateur penman in this country is F. W. Wescott, of St. Louis. His specimens of plain and ornamental work are commended as being the finest display at the Vienna Exhibition, and outside of the Spencerian display and Ames' Centennial Piece, his work was not equaled at our late Centennial. He is self-taught and has never taught. He only works at the art during his leisure hours, just for the love of it. He is an ascetic in a whole-sale house and his most intimate friend is Prof. Muscoulon.

In the city of New York, at his office 265 Broadway, we find Prof. Daniel I. Ames, New York's greatest penman. In the rapid execution of his work, in the elegant lettering and designing he is the recognized leader in this country. While not so artistic and delicate in detail as L. Spen-

cer, Sault or Flickinger, his work possesses a strength and elaborateness of impression and designs that is truly marvelous. Prof. Ames receives a liberal income from his engraving and in his style of work is without an equal.

PENMEN AND BUSINESS COLLEGES.

There is a fascination about penmanship that excites in it many a devoted admirer. The grace and beauty seen in beautiful lines and curves cause many to fall in love with the art. With some this love is short lived, while with others an unceasing devotion that prompts a constant effort till the Queen of Arts is mastered and she accepts a King. Here and there throughout our land are ranks of the art whose skill shows how ardently they have courted it. Why there are not more there are many reasons. "True said that 'love is blind' and while the art of penmanship wins the love of many, even to court and wedding the profession for life, it is wise to consider what sacrifices and steps are necessary to win success in that art. This true that penmanship has gained for some more fame and success in life than they ever would have achieved in any other direction and at all such it is a blessing. There are others who perhaps after a few years find the field of penmanship too small for their efforts, yet are wedded to it and see no easy way to win success elsewhere or spend the necessary time and expense in gaining another field of labor.

To many such the adoption of the profession of penmanship is unwise. The impression prevails among many that superior skill will surely be rewarded and steps are necessary. While this is true in some cases, in others a bare livelihood is eeked out by skillful penmen, and the public are blamed for their lack of appreciation of talent. To gain success in the profession of penmanship there must be a happy combination of two qualities—talent and talent. With talent alone, talent fails a market for talent and where these are possessed by any one, no matter what his profession, success is assured. In years past teachers of penmanship of quite ordinary ability gained a fair success, but in later years, with millions of copy-books for the public, it is harder to secure. During the last 20 years commercial colleges have given support to many who made the art their whole study, but now even those without other ability than penmanship penman receive a moderate support. Writing academies, have merged into book-keeping schools, the many prominent penmen of the country are now found either as principals or teachers of book-keeping and writing in business colleges. The field for occupation in penmanship lies chiefly in these schools. The salaries there given or incomes realized vary largely—while there are many who are timid and are afraid to attempt to secure them, there are many who are bold and take the benefit of their ability. The aim then to be kept in view by all who wish to succeed in the profession of penmanship, should be to master not only penmanship but every department of a well regulated business college. This is a well regulated business college, and through this can the highest success of penmanship be gained. To all who desire to be teachers the Business College afford an ample field for tact and talent. The increasing respect with which penmen are regarded of late years comes largely from the fact that many able, both penmen and business men, are combining the winds of the present generation. Prominent among these are Professors Packard, Folson, Sault, the Spencers and a host of others.

Isn't it provoking when making a bold stroke with the pen for the ink to fly out, and the ink to be scattered about? This is the case with the pen, and the ink to be filled with ink and you are sure of your shade.

DOES TOBACCO, TEA OR COFFEE IMPROVE ONE'S WRITING?

This is a question often asked especially by young penmen and many have obtained from their use hoping to gain better control of their muscles. Just how much these stimulants aid or retard one's skill with the pen it is difficult to determine. Some of the best penmen, such as Spencer and Williams have used stimulants and yet their skill was matchless. Father Spencer used tobacco constantly, many others or perhaps nearly all penmen have used stimulants in some form or other in greater or less degree. While we might be inclined to depreciate the use of even tea and coffee on the principle that all stimulants are injurious, we are not prepared to claim that any one's writing is affected by these. As for tobacco we have no good words for it. Upon our first acquaintance we agreed to disagree, at least the cigar did. We thought seriously of tobacco and its effects for several hours and have been prejudiced against it ever since.

PENS AND PENHOLDERS.

Pens good, bad and indifferent are common—among the bad and indifferent the gold pen stands prominent. True, it slips easy and don't wear out, but for the use of penmen they can't compare with silver. The best pen for the general writing and finishing is the Spencerian No. 1. These should not cost more than \$1.25 per gross. The "No. 1, Artistic" Spencerian pen is very fine and elastic, requiring a light hand to use it. The Gillett's "Principally" pen is much like the "Artistic." Gillett's 20 is an old standby, and for cursive writing of ladies' writing is not surpassed; the Gillett "crow pull" steel pen is fine for fine shading but expensive. The Gillett's 170 is as good and more easily obtained. For lettering such as German text and old English the quills of turkeys are the best, and as to the first side. For round and very heavy text a stick found like a pencil out square is good. For ruling lines either straight or in curves with a compass, the ruling pen is good as all lines will be of modern thickness. Esterbrook's smallest oblique pens are much better for pen for plain writing, while a good pen for rapid writing is Gillett's 104, it is moderately elastic and can be depended upon for lines of a fair strength. Penholders should be short and light, extending back of the knuckles about an inch. Silver or gold holders should never be used for fine writing. The loop of the holder should be firm on the neck and the pen fine to the clasp. For downy the holder may be slightly shorter but always light. The oblique penholder is much used and although strange at first soon becomes suited to the hand and is very much liked by the most perfect writers in the country. It should not be used excessively but to their best writing, and the experts use it. It is apt to get loose in the holder and spring too much, but this can be remedied by any ingenious person. The cork penholder is sometimes used by those who grip the pen, it is as large around as one's finger but it is a cure for nervousness and the like. The same may be accomplished by holding the pen loosely around the penholder then the fingers are placed full the size is the same as one's finger. Metal holders should not be used neither those having balls for the thumb and fingers nor with a ball attached in the hand. The best remedy for bad penholding is a six inch stick or pencil clamped across the palm and tied with a string over the back of the hand. Another very excellent holder is the stick with rubber clasp for holding the pen, the rubber spring with the pen and produces smooth shades and feels very easy in the fingers. They can be procured at stationers in the city or can be made with a small piece of rubber tubing drawn over the end of a small round stick.

NERVOUSNESS.

There are many who do not pursue the study and practice of penmanship owing to an idea that they are too nervous, their hands shake or tremble and they have no confidence with the pen; their lines are irregular, rough and uncertain. The excuse for bad writing on the score of nervousness comes uniformly from persons who are strong and healthy and whose nerves, except when writing, are under almost perfect control. They laugh at the idea of being called nervous in anything but writing, and it would be well if they would cut loose from that idea also. That which most persons call nervousness in writing, is owing to awkwardness in penholding and movement. But the greatest cause lies in a vigorous pulsation. In a strong healthy person the blood rushes through the arteries with a tremendous force, and especially after violent exercise it is almost impossible to write, owing to the vigorous action of the blood. In the wrist is situated the artery known as the pulse, and here lies the trouble with strong full blooded persons. The violent pulsations of the wrist jar the hand so as to cause it to tremble, yet as no sensation is produced it is attributed to nervousness. Especially the case with the pen in writing. Expert penmen, who rest at the elbow and slide on the fingers and pen, find little trouble with so called nervousness. To gain confidence and command of the hand various means are resorted to, among which the writing with large stiff pens, a large hand penholder very heavy shades, also some secure it by vigorous and continued practice upon very heavily shaded monoidal movement exercises. If pens break it is a good sign, they are lost in a noble cause. This kept up for a few days, to the total destruction of a few pens and a good supply of paper, will totally destroy nervousness and the fingers will be as steady as the pen that all timidly, will be gone. A little of this rough practice before doing a nice piece of writing will develop great freedom and ease of movement, and also that confidence so necessary in artistic work. Until the fingers become strong and the penholder seems no burden in the hand, there will be no understanding, but as for nervousness we have yet to find a case to hold out against the remedy above described.

COMMENTS.

Prof. D. F. Brown, who pen work "The Lord's Prayer," book penman at the World's Fair in London, years since, is professor of a Business College in Brooklyn.

Prof. H. C. Spencer, of Washington, is now manufacturing the once famous Spencerian ink.

Prof. A. R. Dimton, the once rival of R. Spencer, is, living a retired life in Maine. Prof. Seddon Dimton, who prepared the copies of P. D. S. books, resides and teaches in Boston. He used to practice after R. R. Spencer's copy.

Prof. H. A. Spencer is now at Dallas, Texas. He was superintendent of writing in St. Louis schools five years ago. We filled the same position for two years after having left the school as below us and where have we landed?

A splendid writer for his age, 21, is S. K. Webster, Jamesville, Ohio, and another is S. H. Rowland, Oxford, O. They can set copies for many old teachers.

Prof. Thos. Reynolds, of Chicago, is one of the most rapid muscular movement writers in the country. He has been for several years post superintendent of writing in the Indianapolis public schools.

Prof. D. S. Dow, a traveling teacher of writing and book-keeping, was last heard of among the Mormons. We suppose he, teaching the little Brigham how to write, has been killed with a small piece of rubber tubing drawn over the end of a small round stick.

lessons in writing, of two hours each, at \$2 to \$3 per scholar, and seems to do well as he can talk.

Now that Hayes is inaugurated we suppose our friend Swanek feels secure in the treasury department. He is a splendid companion and a fine penman. We hope to see him again from his pen next month for our readers.

Our friend James T. Knapp has just come into the possession of the Business College at Easton, Pa. He is a capital fellow and a fine penman. His published cards are marvels of beauty.

GOOD AND BAD TASTE.

Webster describes taste as a "nice perception of the power of perceiving and relishing excellences in human performances; critical judgment; discernment." Another manner, with respect to what is pleasing, style." The word taste as used in the following is a nice judgment of what is excellent and beautiful in penmanship. It should be the first requisite of penmanship should be legibility, and so long as this is the leading feature of practical penmanship, it should not be overlooked in regarding the art as a thing of beauty. All that is harmonious is in accordance with taste, but applied to writing certain forms must not be forgotten, for legibility must be regarded.

Each letter should be of proper size, of requisite fulness and in harmony with the other members of the alphabet. In all penmanship there are three grades of size, and these to be formed correctly and in good taste must possess a certain fulness and be properly spaced. The letters read as being to small letters as only their points extend above them. The letters t and p belong to another class and are alike in height and uniform in amount of shading. The looped letters are of another class and should at all times be of another class and in width, and all letters uniform in slant. It is true that no two persons write exactly alike. This is owing to the fact that no two display the same taste in the formation of letters. One may be writing all one-half, say of 45, 50 or even 60 degrees, we call it good writing because it is legible and harmonious. We see writing where each word begins with large letters and tapers to the end. This style used to be common and was taught as one of the styles by father Spencer. Again, writing with large loops, and with short loops, and with very small short letters or very large ones. Writing very open, moderately open, condensed or very compact, all are legible and when written with precise uniformity each may be called good writing. The various authors of penmanship have, during the past 25 years, presented to the public a host of styles, and none have shown a greater number of styles than the leading systems, Spencerian and P. D. S. The old compendium, presenting a great variety of original Spencerian writing, presents styles far different from the Spencerian of the present. Yet in all the styles we studied the regard for uniformity of height, slant, spacing, size and shading which renders them legible and pleasing and therefore good penmanship. Good penmanship, then, does not owe its virtue to being just so high, just so wide of spacing, just so slant, just so much shade and no matter how good and no matter what proportion of size their tastes may cause them to choose, and no matter if not a single letter will bear a strict analysis according to any system, the public (the judge) will call it good writing because it is legible and because it is uniform they will call it beautiful.

While nearly every writer has his peculiar style it is true that few are perfectly satisfied with that which they possess. All would write better, but to do so requires the cultivation of taste, as good taste lies at the bottom of good arrangement. A good arrangement of well formed letters, uniform in spacing between letters and words, not too long or too short, not written well here and careless there, but uniform in height, slant, spacing, size and shading throughout the page will ever be called good writing. The best of writers are not those who showily draw exact letters with pen and ink, but others approach accuracy as near as possible with a flowing movement, with legibility as their first aim, rapidly as the second and beauty last but not least. As the immortal Spencer said: "Grace is the ease of a body whether it rest or in action." So in writing does a careless carelessness produce forms. "Not swelled, yet full, complete in every part, And artist-like when least affecting art."

WHEN CONCEPT BEGINS PROGRESS ENDS.

There are few who enter upon the study and practice of penmanship who do not desire to become perfect. It is possible in execution. While the ambition to excel exists with hundreds it is rare to find one who has possessed the knowledge of how to achieve this great excellence. Unless one is under the training of a thoroughly competent teacher the chances are fifty to one that progress to the desired end will not be accomplished. How easy it is to look over the work of some one else and see wherein he blunders and show his ignorance and bad taste, but dear reader is it as easy to look into our own work and see as many failures? Certainly not. We soon become accustomed to our style and as no one is so (as we might think) impatient as to criticize it from afar, we become quite contented with it. Thus our mistakes become fixed habits, because we are not constantly finding fault with ourselves. We have never yet met a third rate penman, who had been in the profession a few years, but believed he knew all about the art and was perfectly satisfied with all that he did. True various authors differed with him but that was their weakness. What he did not know was not worth knowing. Ask to see what works upon penmanship he had; he could not show one. Ask him to describe the difference between different systems; he could not do it. The more one knows of this, or of a similar class of penmanship, is not so surprising when it is considered what advantages they have had. The only persons who ever succeeded in achieving greatness in anything are those who are the most severe critics of themselves. It is a becoming thoroughly satisfied of one's art worthless. When such a state of mind can be brought about improvement is sure to follow. All who have ever succeeded in achieving high excellence in penmanship have had such experiences and never, except during the first year or two of their experience, did the ever think of their skill.

We Cannot Employ Agents.

In setting a price for our paper we did not think to provide a way for agents to make any money out of it by getting clubs below our rates. We thought of every penman as a liberal hearted fellow, who would be glad to say a good word for us and merit it, and so we fixed the lowest selling price, trusting that the buyers would make an effort for us. Who those good fellows are we shall soon find out, and they will not regret doing us a good turn.

—Little drops of water, little grains of corn, make the festive Bourbon and the morning brew.

PENNMAN'S ART JOURNAL

NEW YORK, APRIL, 1877.

LEMENT.

THE SCOTTLAND.

LIBERAL PREMISES

the skill that will be used in illustrating future numbers. The present arrangement has just been effected too late to admit of any alterations or additions to the present number will appear with an elegant binding, and will be liberally illustrated with beautiful work. The single number will be worth the price of a year's subscription to any person.

LIBERAL PREMIUMS.

To any person who will send us the names of two new subscribers to the Journal.

and a facsimile copy of *either* of the following publications, each of which is among the most perfect and attractive specimens of penmanship ever published: The Centennial Picture of Progress, 22x28 inches in size; The Lord's Prayer, 22x28 inches; The Family Record, 18x22 inches; the Marriage Certificate, 18x22 inches; or 3 separate sheets of engraving, 11x14 inches. For three new subscribers, we will furnish the large Centennial Picture, 28x40 inches. Address: PENMAN'S ART JOURNAL, 203 Broadway, New York.

THE FUTURE OF THE JOURNAL.

It was with pride and pleasure we announced to our present and future patrons that the PENNSYLVANIA ART JOURNAL will in future be improved.

Now associated with us in the publication of our new year, which will enable us to add to our attractiveness through beautiful and interesting penwork. First, Ames expects to be equalled by any non-art engraver in the world; and wherever comes with the engraver, other than from his pen or through his supervision, from the pen of thoughtful artists, the additional engraving will greatly increase the scope of the journal, we have hoped to advance the penwork engraving.

[illegible]

be secured. For "Chilling of beauty" are
copy books, in fact everything that nearly
good writers, their developments, copies for
in the scrap-book. The letters are
one is made, to make another and what
upon paper or canvas, "the well, when a job
and over for. When exceeding to dip
everything artistically, of designs, of
of newspaper, covers of magazines,
covers of sheet music, designs of hand-
collection of work may be secured.
book, it will not be long before a hand-
missions, and if they are put into the scrap-
ings, or nice borders come into one's pos-
book. Besides this, most lithographic bear-
it should be at once placed into the scrap-
to without a word, or perhaps, even now
of a word, or perhaps, even now

Prof. A. A. Clark, of Newark, N. J., writes a beautiful letter. He writes a la Sou-
which is simply perfection.

WORK AT HOME.

FINE SPECIMEN WORK.

8 ENDA

ing specimens for display, we propose to

[illegible]

MOVEMENTS.

lifting the pen. In such cases we feel that we write through a word without knowing it, and it is very different from what we find pupils with hard reading and spelling and some auditory-mathematical sense and no other. Generally we would not say that such a child is bad, but that he is not yet ready to go on. As in the way of giving a pupil to our pupils first, but we say that now, then every thing. Now we don't know the way to death, on this and could not know that to throw the patient into the water would not do, but he doesn't know that and that he confessed he doctor who said that he confessed he. This is a manner. We have heard of a woman who said that she would give a young student in writing. We are asked what movements we

ER BE CONT'D.

[illegible]

ITEMS OF INTEREST.

Prof. R. R. Spencer's oldest son, Clarity, is a remarkable writer for one of his age. He has just graduated from the University of Chicago, where he was a member of the Phi Beta Kappa. He is now a member of the faculty of the University of Chicago, where he is teaching the history of the United States. He is also a member of the American Historical Association. He is a very active and successful writer, and his work is highly regarded by his colleagues and students alike.

Names.

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PENMAN'S ART JOURNAL.

They are wonderful specimens of pen palating, and might also be placed among the curiosities of art.—*Hartford, Conn., Daily Press*

THE Penman's Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

EXECUTED WITH A PEN BY OT AMES.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor.
 V. H. HUNMAN, Associate Editor.

NEW YORK, MAY, 1877.

VOL. I. NO. 3.

The Journal.

Pennmen will agree that the existence of an able, earnest, and independent periodical devoted to the art of penmanship, is very desirable; it is a ready medium of communication, affords advantages to those whose seek to gain, or desire to give information upon that subject. Several efforts to establish such a periodical have been made, some with a considerable degree of success.

Professor H. W. Ellsworth of New York, continued for several years the publication of the *Writing Teacher*. Professor Conover, of Coldwater, Mich., for several years conducted with considerable ability, and apparent success the *Western Penman*.

Professor L. S. Thompson, teacher of penmanship in the public schools of Sandusky, O., continued with great energy and ability for nearly three years the *Teacher of Penmanship*.

In June, 1876, Professor Gaskill, of Manchester, N. H., began the publication of the *Pennman's Gazette*, which he conducted in so able and earnest a manner as to give not only great satisfaction, but promise for permanence and success, and we believe, that our own disappointment at its discontinuance was universally shared by its patrons.

In view of this apparent demand for such a publication, and our acknowledged superior location and facilities for conducting the same, we have been led to undertake the publication of the *PENMAN'S JOURNAL*. We believe that the means at our command are ample and unequalled for rendering it all its readers can possibly anticipate, and for giving to it permanence and success: certainly no pains or expense will be spared on our part to render it an interesting and attractive periodical, one that shall be an honor and aid to the profession, and in which patrons shall always find sufficient that is descriptive and illustrative of the art, to richly reward them for a liberal and earnest support, which we hope to receive.

History of Spencerian Penmanship for Twenty-five Years.

About twenty-five years ago the Bryant & Stratton college was started in Cleveland, Ohio, and it was necessary to employ a penman, P. R. Spencer, Sr., was engaged. After the enterprise in Cleveland had proven to be successful other colleges were started in Chicago, St. Louis and Buffalo. Professor Spencer then being the leader of penmanship in the West, sent his sons to conduct the writing departments in these cities. The popularity of the Spencerian being established, Father Spencer, as we will now call him, united with Prof. James W. Lusk, and secured the publication of a series of copy books, embodying the ideas of Hon. Victor M. Rice (a former associate of Spencer's), Prof. Lusk and P. R. Spencer, and bearing the name *Spencerian*. The books were then published in Buffalo and yielded a small sum from the copyrights, which promised to increase. Mr. Bryant, now of Chicago, purchased a portion of the copyright, and, to popularize the system, caused it to be taught in

all the business colleges. As fast as these institutions were formed in different parts of the country, a Spencerian penman was sure to be placed therein, and Spencerian ideas were planted in the minds of all graduates. When Prof. Packard, of New York, became connected with Messrs. Bryant & Stratton the idea of publishing a series of Bryant & Stratton text books, blanks, &c., was conceived, which, published under a copyright held by Messrs. B. S. & Packard, would yield quite so income. In this Mr. Packard took the lead, and his chief interest lay in preparing these books, while the work of Messrs. Bryant & Stratton was to increase the number of their colleges and secure a greater sale of the books. Mr. Stratton being the active man of the firm was securing active young men and establishing them in a business, reserving a good share of the profits for Messrs. Bryant & Stratton, whose name the college was to bear. These schools were rapidly formed throughout the country till nearly fifty were located in its many prominent cities. With the popularizing of the Spencerian system of writing and the increasing sale of college text books and blanks, and the profits derived from the various schools, Messrs. B. & S. prospered. About the close of the rebellion when the success of B. & S. was at its height, it was discovered that some of the principals of a few colleges were dishonestly involving their colleges in debt upon the strength of their connection with Messrs. Bryant & Stratton. Seeing that many principals were restless under the heavy tax they were paying to Messrs. Bryant & Stratton for the privilege of using their names, and finding that they were being held responsible for the debts of these principals, Mr. Stratton undertook the work of selling out these schools to the local principals with the privilege of continuing to use the firm name like an established trade mark. That the benefits of advertising a connection of schools might continue, the various principals formed an association called the Bryant & Stratton International Business College Association, which is in existence at the present time.

Although Mr. Bryant is only interested in his Chicago college, Mr. Stratton being dead many years, the Spencerian system of writing was everywhere taught in these schools. As these schools for many years afforded the chief employment for teachers of the art, and as all used teach "Spencerian," this system came to be the leading one among penmen, who found it policy to adopt it. Mr. Bryant still retains his interest in the copyright, having also added that of Mrs. Lusk some years since. Through the instrumentality of pennmen connected with the chain of colleges the copy books became quite popular, and were introduced into public and private schools throughout the country, and so generally have they been introduced that the teacher of penmanship nearly everywhere finds his work done by these books, and he who does not possess more than ordinary ability finds it difficult to win success in the profession of penmanship.

Let Your Light Shine.

We hold to the belief that the best penman is not the one whose execution is of the highest order, but the one who best serves mankind and others in his profession. P. R. Spencer will ever be remembered not so much by his skills as a penman as by his greatness as a teacher and friend to his profession. While the forms of letters which he presented to the world have been discarded in the strife between rival publishers of copy books, his memory lives in the minds of many, and his life to many has been a model of goodness, winning a respect for him almost akin to reverence.

Another liberal penman was J. D. Williams, one who gave out ideas as freely as could be desired, and many of the best penmen of to-day owe much to ideas which he not only possessed but freely gave. Here and there throughout the country are truly model teachers who work with a conscientious faithfulness in their efforts to improve others, and what they know do not fail to impart to their pupils. The mere ability to execute finely does not entitle one to respect as a model penman, for such a one is no more useful to his fellows than so much petty, but if with ability to execute there is a disposition to give to others a helping hand and heart one's usefulness will then be great. Not all are the most skillful penmen the best teachers. Good teaching must spring from the heart. There must be an ardent desire to benefit those under one's care and then will ideas be given liberally; also with an enthusiasm that does much to develop an earnest effort among students. Again, the country is full of young men who are anxious to climb to excellence in skill and do themselves and the profession honor, and who gladly will they accept any favor shown them by those of more experience. *The establishment of a penmanship journal, which is bound to be the greatest success of anything of the kind ever attempted, will afford ample means for all liberal hearted penmen to give their views. Not only will pennmen greatly help others by presenting conclusions derived from their experience, but, by coming before the profession, will let their light shine and win the respect of the whole profession throughout the country. It is not what one can do for himself, but what he can do for others that makes him useful and wins for him a universal respect.*

Pennmanship, Practical and Fanciful.

The beautiful forms which may be produced with the pen are so manifold and various that many are apt to forget to use their skill to profit. Many who have devoted years to the art have failed to realize till, perhaps, too late, that they had not made the profession of penmanship a financial success. With many the ambition to excel in executing every device of flourishing or writing seems to overshadow the idea of considering the actual value of this ability. If penmanship is adopted as a profession, that profession is a business, and business is generally considered in the

light of money making. However much pennmen may admire skill, and even devote years to obtaining it, the time comes when its value will be considered in proportion to the amount of money that it will produce. When this time comes and it is seen what money value the public set upon one's work, then it will be seen that the years of patient effort have or have not been spent to advantage. If "time is money," in what way can a large class of pennmen prove it? We think we know of many who have much more time than money, many even who have devoted years to practice in the art. Either there is no money in the business or they have failed to learn how to turn their time into money. There are many who consider that they have achieved a worthy position in the profession, whose designs of birds, eagles, antelopes, &c., are truly beautiful and filled with faultless grace. To acquire this and their beautiful writing, so much time and patience have been expended as would have gained for them a trade or diploma from a college of medicine.

People generally part with their money in securing something which they stand more in need of or value more. Can it be said that there is a public demand for ornamental flourishing that is greater than their regard for money? While we admit that once in a while there is some one who buys a piece of flourishing, the largest part of each work is given away, but for what? True, it is sometimes given in friendship, and at others to increase one's reputation, yet reputation is not money. Many whose reputation for skill is excellent and who are talked of as possessing wondrous ability to do marvelous things with the pen cannot even provide the utensils with which to take the only journal devoted to their art. With many reputation is a mere bubble, and of as little money value. Success in penmanship as a business then can be estimated in proportion as one can turn his time into money. If time is spent in executing work that the public will not buy, then such time is not money, and those who regard the profession as a business can well afford to realize this fact and profit by considering it. Our experience, strengthened by many years of observation, leads us to the conclusion that the money to be made in penmanship comes from teaching, engraving and card writing. To make teaching pay, requires ability as a teacher and manager. To make engraving pay, requires a wondrous ability in lettering and designing, which could be gained in the few years usually spent in flourishing eagles, birds, &c., and then building up a trade among lodges and societies in the cities. To make card writing pay, there is much depending upon management. Penmanship can then be divided into two classes, the fanciful and the respectable, and the practical and profitable.

Pennmanship.

"How justly bold, when in some master's hand,
 The pen at once joins freedom with command!
 With softness strong, with ornaments not vain,
 Loose with proportion and with western phras,
 The pencil's end, the pen's end, come in ev'ry part,
 And artful modest when not affecting art."

Ye Pedagogue.

BY JOHN O. BARK.

Right bowed ye to Pedagogue,
Full up to and down,
And to bow ye to Pedagogue,
And stry ye wichein well.

For ye me to make ye fete,
Ye bring him to me,
Ye make ye to stimulate,
Ye make ye to fete.

Right bowed ye to Pedagogue,
Full up to and down,
And to bow ye to Pedagogue,
And stry ye wichein well.

For ye me to make ye fete,
Ye bring him to me,
Ye make ye to stimulate,
Ye make ye to fete.

Right bowed ye to Pedagogue,
Full up to and down,
And to bow ye to Pedagogue,
And stry ye wichein well.

For ye me to make ye fete,
Ye bring him to me,
Ye make ye to stimulate,
Ye make ye to fete.

Right bowed ye to Pedagogue,
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And to bow ye to Pedagogue,
And stry ye wichein well.

For ye me to make ye fete,
Ye bring him to me,
Ye make ye to stimulate,
Ye make ye to fete.

Business Colleges, and a Business College.

There is not the least doubt that the majority of schools throughout the country, and a special class of the commercial branches, and generally styled business colleges, are more worthy of encouragement and support than they are popularly thought to be. They are, to be sure, charged with the awful sin of extravagance and verbiage, in setting their claims before the public in two fluid language, and it has been said—with what sediment of truth we cannot say—that the circulars and advertisements of some of them are veritable branches of study, and that the curriculum and notices of teachers as belonging to the faculty, none of which or whom, have any real place in the working machinery of the institution.

This is, of course a serious charge, and one which, in the present temper of the public concerning "reform in the civil service," should call for investigation and an answer, and while the committee is engaged in searching for "persons and papers," it might be well to look a little higher or lower—at least a little farther, and take in a few schools not included in the list of business colleges; such, for instance, as the private "military" and "classical" institutes, that dot the surface of our wide national domain, and make such a hopeful display of excellence in the adjacent columns of our leading newspapers. Admittedly, as an art, and a business, it is not the only enterprising American who has studied its salubrious. Enterprises depending for success upon public recognition and favor must seek and obtain such recognition and favor; and much as has been said of the excesses of a very early and self-fulfilling of business colleges, we are honest in saying, that with one or two exceptions, the manner of these institutions in placing their claims before the public, is quite as unexceptionable and truthful, as that of any other class of private enterprises. Especially is this true of the leading college of this kind in New York—and we think we may say, the leading college in this country, Packard's Business College, of 805 Broadway. A recent visit to this institution has left upon the impression of its founder and proprietor, Mr. S. S. Packard, is not only an earnest and capable educator, but a thoroughly honest man in his profession. We are sure that no intelligent person can look into the workings of this immense establishment, and not be filled with admiration at the thoroughness and efficiency

of its processes.—The school occupies the fourth story of the Methodist building, corner of Broadway and Eleventh street, having a frontage of seventy-five feet on Broadway, and two hundred and twenty feet on Eleventh street. This gives ample space for four recreation rooms—two of which are so situated, as to be thrown together into one large assembly room, capable of seating comfortably, four hundred students—three study or department rooms, with seats and desks for 350 students, a reception room, private office, stationery room, and four dressing rooms. These apartments are all well lighted and well ventilated, there being, on the two streets and rear fifty large windows. The rooms are all furnished in the best style, and the comfort of the students placed beyond contingency.

But all this would amount to but little, were the story to end here. It is an easy thing to hire good rooms, and buy furniture to put in them. The main requisite for this is money—or credit. It is not an easy thing to establish a good school of any kind, money cannot do this. It can, indeed, do very little towards it. To build up a good school requires, intelligence, energy, tact, and time, and the least of these requisites is not the last. Time alone can test the genuineness of education. The question is not, What appliances are there at hand? but, What can the school do for the student? The answer which comes to us, after a query through nineteen years' experience of its graduates, has become the stock in trade of Mr. Packard's enterprise; and the necessity which has been had upon him to meet the growing requirements of the business community, has given to his institution the practical excellence, which is so apparent in all its workings.

Mr. Packard is not a mere manufacturer of clerks and bookkeepers. The whole force of his processes is devoted to the enlargement of the mind, and the development of its powers, in all practical directions. Bookkeeping is, of course, the important branch of study, but even this study is so enforced, as to place the student's work beyond that of a mere copyist or routine clerk. Few persons know of the study of bookkeeping only as it is attempted to be taught in the ordinary high schools, or have any conception of the thorough training, which involves the student in the study of business college; and especially in Packard's, where the methods are so in keeping with the after duties of the students.

It is impossible, in the short space at our disposal, to speak in detail of the workings of this institution; and such was not our purpose in beginning this article. We only hoped to so interest our readers, and the friends of education in general, as to induce some of them to take the occasion to visit the school, and look carefully into the workings of a business institution, that is meeting its full requirements. Whoever will visit Packard's College in this spirit, will be amply repaid for their trouble.

Education and Penmanship.

It is often said, that "manners make the man," and it might also be well said that manners make the penman. It is true, that in a large degree many of the polished good men, and great men of the successful professional penman are the product of good penmanship, and the result of their success. As penmanship is an art, and its possession an accomplishment, it is quite fitting that those especially who are teachers of the art, should possess the power of presenting the subject to others in a pleasing manner. To do this there is no preparation which will better develop the ability, than thorough training and education. Now a few of the profession have recognized this fact, and have given the subject much study. Penmanship being a branch of education, there is an interest taken in it by all, and as occa-

sions are frequent where the teacher of penmanship has to appear before audiences, it is all important that in language, and gesture, there should be an ease and freedom, which all can pass through good training in education. Much that appears to us as refined manners, is often gained through study and training, and as the teacher is often studied well before he is patronized, it is well that he should possess a knowledge of how to render himself agreeable, not only in a social chat, but before an audience of educated persons. In the study of education, it is best, if possible, to be under the tuition of a good teacher, yet when this is not convenient, great aid may be obtained from books, of which there are many good ones before the public.

Honor Your Profession.

How many times we are told (words familiar to many) "I would give a hundred or a thousand dollars to be made to write like that." This seems to be the value that many persons put upon the possession of a good handwriting. Some can see how they could advance their salaries, others how they could win a promotion, or others how they could make penmanship a profession, others regard it of great value as an accomplishment. It is an art admired by all, yet possessed by few. It is rare and many regard it valuable, but do teachers regard it so? Here comes to our town a teacher of writing who proposes to organize a class. An announcement is made in the paper, and fathers and mothers consider the idea of sending their sons and daughters. Classes are distributed, and carefully read—twelve lessons for two dollars, including pens, ink and paper; each aspirant is expected to bring a candle. It can't amount to much, says the mother. He seems not to consider his ability worth much, says the father. The teacher calls, shows his specimens and talks of the importance of a good handwriting; he shows his list, which seems to be barren of the wealthiest people of the place, and of course gets "no" for an answer. A few persons join the class and the teacher works hard for little pay, and goes to the next town to win a like success. Years are thus spent in constant failure by really competent teachers who do not know how to win success. Most teachers who charge two dollars for twelve lessons and even include the candle, think that the public do not appreciate penmanship nor perhaps think much of writing teachers.

Such a person charge say two cents per dozen for writing cards, and wonder why ladies will go and pay double the amount for printed cards, which are not half as artistic, but with a sigh they say, "such is life," and truly "such is life" with many in this country and the world over people are accustomed to regard a thing valuable in proportion as they have to pay for it, and they regard a teacher's services as valuable much as he seems to indicate by the price he puts upon them. To many the act of a person being cheap in the worst of recommendations. We once knew a runner for a hotel in a western town who nearly ruined a business by standing at the depot and crying, "Here's yer bus to the Commercial House, the cheapest house in the city." Travelers avoided him, and the proprietor did not learn for months what was the matter, when we in a friendly way put the case to him, as we were now trying to do to teachers of writing. He pointed his "bus" and changed the name of his hotel, employed a well-dressed runner who cried, "This way, gentlemen, to the St. Clair, the best and only first-class house in the city." Good prices were asked, and patronage and prosperity began at once. First-class people are ever ready to pay well for that which they know is first-class, and so accustomed are they to pay good prices for what they buy, that anything cheap is regarded as inferior. How quickly would doctors or lawyers ruin their profes-

sion by charging twenty-five and fifty cents for fees, and how often do ordinary professional men rise rapidly into popular favor and respect who appear to value their knowledge and skill and charge high prices. In the town in which we now are writing, various teachers of penmanship have visited in years past and with cheap prices picked up a bare living. About four years since a well dressed teacher came here and announced his prices at twelve dollars for one month's tuition. The wealthier class of the community joined at once, the price was such as to command their respect, and when the leading people of the town recognized the school, the middle classes, like sheep after their leaders, followed, and as a result of a month's work, above all expenses, six hundred dollars were cleared. Penmanship was respected then, this teacher was respected, and all who joined did so to be better to improve and were abundantly satisfied. What is true in this case is true in all professions, he who respects his profession and places a good price upon his services will command the respect of others and rise, but he who belittles his talents by asking low prices has himself, and not the public, to blame for being regarded with indifference and disrespect. Many a man's greatness has come from his asking good, strong prices, and many are the failures which are caused by offering good ability at a price too low to be respectable. The impression seems to prevail with the best informed people that that which is best is not what they respect, so it is buying goods when two pieces of cloth of equal resembling each other are presented, the most costly is chosen, as it is presumed that it will wear better and longer than the other who perhaps the only thing to cause the other to be condemned was that it was cheaper, and of course must be inferior. The porter in the sleeping car takes twenty-five cents for blacking your boots, as he well knows that those who patronize his car can afford such prices. There are thousands who would like to have it told that they pay anything, and yet are as cheap as thousands who use them, and when prices are charged that command the respect and patronage of the rich the patronage of others is sure to follow. We know that in the present hard times there are many who are merely citing to a livelihood, who think because they are poor and perhaps suffering that all others must be. There are thousands who live in the world yet do not know what its people are.

Those who are slow to economizing, who find it difficult to spare money for anything, are apt to think others are in the same condition, and so hope only to get patronage by offering the lowest possible terms. Whatever professional man takes this view of the public and works according to it must meet with a miserable success. It is not people in moderate or stringent circumstances who furnish the best support, and no teacher of penmanship who wishes to prosper can afford to bid for such patronage with low prices. Many people take great pride in buying things that poorer people think too dear. Also many send their children away to school because it is known to be expensive, yet know that even better instruction can be secured at home, but it is offered so cheap that "common folks" can buy it, and therefore they will not. What arguments there are in favor of low prices we cannot see, and when we do see hundreds in the profession of penmanship who drag themselves and the profession into disrepute by educating the public into the idea that penmanship is a cheap thing and that teachers of the art do not amount to much, we feel it our duty to lay bare the folly and show wherein it is. There are penmen who are making from \$2,000 to \$1,000 per year with their knowledge and skill, and we know that this article will be heartily indorsed by them. They make the public respect them and their profession as first-

Answers to



C. R., New Orleans.—The "Ne Plus Ultra card" is published by J. T. Knous, Easton, Pa.

J. N. S., Wagner's Station, Ind.—Williams and Packard's pens may be procured from us at the publisher's price, 85.

J. F., Jr., Ashland, Pa.—We thank you for your suggestions and shall bear them in mind. There are principles in German writing.

E. C. B., Grantham, N. H.—You write a good hand for one doing heavy work. Your capitals are rather too large for the rest of your writing.

R. B. Lewis, Wells, Vt.—"Townsend's Analysis of Letters" is published by Messrs. Iveson, Bideman, Taylor & Co., 138 Grand street, New York.

Send in the Names.

It is our intention to publish a list of our professional penmen with their post office addresses at an early date. That the list may be as complete as possible, we request penmen to send us their own names for that purpose, and also the names and address of others of their acquaintance.

Illustrations.

The extra labor and expense incurred in the engraving, new headings, &c., of the present number of the JOURNAL has prevented our devoting so much attention to general illustrations as we intend to do in the future.

We shall endeavor to present to our patrons in each number a rich feast of fine things in penmanship.

Specimens Solicited.

In each issue of the JOURNAL we intend to give at least one fac simile specimen from the pen of some eminent penman. We therefore invite contributions for that purpose. To those who desire, we will send on application a circular giving advice regarding the execution of work designed for reproduction, in order to secure the best results.

Exchanges.

We have received the first number of the *Pitt Trib.*, a spicy little sheet published by the Trustees of Packard's Business College, 805 Broadway. Its "tale" is well told, and "tells" well alike for its authors and the institution they patronize.

Any person desirous of securing the management of a thriving business college, by paying a portion of the receipts, can learn of an opportunity to do so by addressing us.

Lecturers or teachers desiring a good black-board should read the advertisement of the Siftate Slate Company. They supply the best. Their lapinism or stone cloth makes the most convenient and perfect portable black-board in use.

Penmen who desire a superior good pen, or to have old ones made as good as new, should read Mr. Fisher's advertisement in another column. We have used his pens for flourishing and text lettering for several years and know them to be very superior.

We have received samples of some very excellent steel pens from Messrs. Easterbrook, 26 John street. Their No. 333 is well adapted to blue copy writing, a good substitute for Gilted's celebrated 303, while No. 128 is superior for business writing, and off-hand flourishing.

Now is the time to subscribe for the PENMAN'S ART JOURNAL, so as to receive all enlarged and illustrated numbers. We do not expect to be able to supply the back numbers to any great extent. If you wish all the numbers subscribe now.

FINE LEAD-PENCILS.

A few days since we had the pleasure of visiting and inspecting the works of the Hon. Orestes Cleveland, in Jersey City, manufacturer of the justly celebrated Dixon lead-pencil. It is a mammoth establishment capable of turning out fifty thousand pencils per day. We regret that want of space, in our present issue, prevents any detailed description of the process of manufacture; it would be of interest to our readers, and we hope to do so in some future number. Suffice it to say, that from a thorough trial of these pencils, we are prepared to fully endorse the following:

OFFICE OF THE AMERICAN BANK NOTE CO.,
142 BROADWAY, P. O. Box 781,
New York, July 15, 1877.

Mr. Orestes Cleveland.

MY DEAR SIR.—Through a friend I was induced to try your Dixon pencil (though very much wedded to the Faber), and from a careful trial now of several numbers, I am perfectly satisfied that they far exceed anything I have ever used. I have taken pleasure in giving to one and another in our business, and there is but one opinion in regard to them, that of perfect satisfaction. I am, sir, very respectfully yours.

Wm. MARK SMITH,
Chief of Art Department.

The above refers to the now celebrated Dixon American Graphite Pencil. For 25 cents, in currency or postage stamps we will send samples which for QUALITY and QUANTITY will more than satisfy.

DIXON GRAPHITE CO.,
Jersey City, N. J.

A Rare Prize.

A FAC-SIMILE COPY OF JOHN D. WILLIAMS' MASTERPIECE TO EVERY NEW SUBSCRIBER OF THE PENMAN'S ART JOURNAL.

A short time previous to his death, Professor J. D. Williams was employed by Professor S. S. Packard, then, as now at the head of the Bryant and Stratton Business College in New York, to design and execute, without limit as to time and care, a specimen diploma, designed to be engraved for use throughout the chain of Bryant and Stratton Colleges. The work was executed throughout in Mr. Williams' most elaborate and matchless style, indeed it was always spoken of by him and Professor Packard, as his masterpiece, especially the off-hand flourishing of which there is a most liberal display, is the most masterly and effective we have ever seen, and in this respect, we believe the work to stand unrivalled, not only as a masterpiece of John D. Williams, but of the world.

So liberal was Mr. Williams in the display of his art, that when an estimate for engraving the work was procured it was found to be too enormous to be borne, and the idea was abandoned, and a less complicated design was substituted.

Through the kindness of Professor Packard we have been permitted to reproduce by photo-lithography, a fac-simile copy of this work, which is done in a very perfect manner upon fine plate paper, 12x16 inches in size.

Independent of, and additional to the

work, can honestly claim to have the most perfect and elaborate specimen of off-hand flourishing yet produced. With many thanks for your unexampled fidelity in this matter, I am with great respect,

Yours truly,
S. S. PACKARD.

THE FIFTH AVENUE SCHOOL FOR BOYS,
539, 541, 543, FIFTH AVENUE, N. Y.

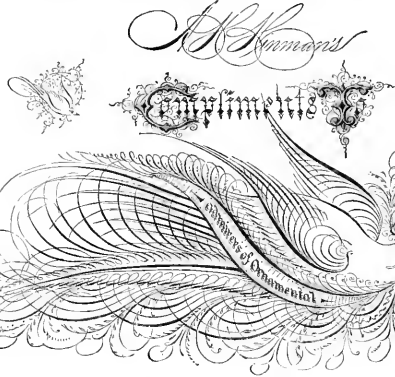
Professor D. T. Ames.
DEAR SIR.—The specimen copy of one of the later unpublished works of John D. Williams, which you kindly presented me, is a marvelous exhibition of the easy, graceful lines and combinations, so characteristic of the flourishing of that prince of penmen. The lettering is also of a high degree of excellence, a portion of the initials combining in a remarkable degree, great elaborateness of design, with perfect legibility, a model in this in all other respects, to be imitated but not excelled. I predict that your plan of giving copies of this work as premiums for subscribers to the PENMAN'S ART JOURNAL will bring "Williams" in such numbers, that you will be under obligation to Pack 'ard, before you get them in your list.

Respectfully,
R. F. KELLEY.

ELIZABETH BUSINESS COLLEGE,
ELIZABETH, N. J.

Professor D. T. Ames.

DEAR SIR.—I have just received an advertisement of what you are pleased to term, "John D. Williams' Masterpiece of Penmanship." I am astonished, that even Williams could have produced anything so near perfection. The flourishing, lettering, shading, and stippling, are marvels of accuracy and beauty, while the reproduction fully equals the original. I opine



A Common-Sense Binder.

We invite the attention of our readers to an advertisement under this head, in another column. We can most truly commend the binder, as being all that is claimed for it. It is convenient and practical.

E. C. Rogers & Co., of La Crosse, Wis. have published a series of statement cards, designed to be used in teaching writing. They are ingenious and admirably adapted for securing attention and care, and hence success on the part of the pupil. We commend them to the attention of all teachers of writing.

Good Luck.—Some young men talk about luck. Good luck is to get up at six o'clock in the morning, fixed luck is to have only one a shilling a week, it is to live on eleven pence and save a penny, and good luck is to fulfil the commandments and to do unto other people as we wish them to do unto us. We must plod and persevere. Fence must be taken care of, because they are the seeds of guineas. To get on in the world, we must take care of home, sweep our doors clean, try to help other people, avoid temptations, and have truth and faith in God.

An important young fellow offered to let the teacher of a young ladies' grammar school, who was boasting of the proficiency of her pupils, that not one of them would "decline" the noun husband.

premiums offered in another column for new subscribers, we propose to send, by return of mail, mounted securely on a roll, to every new subscriber received before the 15th of June next, a copy of this rare specimen, from our greatest master. To present subscribers, who forward the names of one or more new ones, we will forward an extra copy, additional to our other premium.

No admirer of really skillful penmanship, or pupil seeking the highest examples for study, and emulation, can afford to let this opportunity for procuring so rare a gem pass unimproved; by such, it alone will be prized far beyond the price of our annual subscription.

PACKARD'S BUSINESS COLLEGE,
805 BROADWAY, N. Y., May 14, 1877.

D. T. Ames, Esq.

MY DEAR SIR.—The fac-simile copy of Professor Williams' masterpiece of pen work which you have just shown me, exceeds in beauty, and perfectness of detail, my most extravagant expectations. I had no idea that the art of photo-lithography had been brought to such perfection.

You are quite right in assuming that Mr. Williams considered this specimen his best effort in the way of lettering, and flourishing combined; and I am sure that had he lived to see its reproduction, as it has come under your guidance, he would have been delighted beyond measure.

I am sure that whoever possesses this fine

every artist will desire to possess a copy of this gem.

Very truly yours,
JAMES H. LANSLEY.

A wager lately came off, the terms of which were as follows: "I will bet any man \$100 that he cannot make a million strokes with pen and ink within a month. They were not to be mere dots and scratches, but far down strokes, such as form the child's first challenge. The gentleman accepted the wager. The month allowed was the month of only twenty-eight days, so that, for the completion of the undertaking, an average of 26,000 strokes per diem was required. This, at 60 per minute, or 3,600 per hour—and neither the human intellect nor the human hand can be expected to do more—would call for ten hours' labor in every twenty-four. With a proper respect for the Sabbath, the gentleman determined to abstain from his work on Sundays, and by this determination diminished by four days the period allowed him; at the same time, he so planned, he increased the daily average of his strokes to upward of 41,000. On the first day he completed nearly a million, on the second day he completed nearly a million, on the third day, his hand became stiff and weary, his wrist swollen, and without interrupting his progress over the paper, it required the most constant attendance of some friend to keep him steady with a lotion calculated to relieve and invigorate it. On the twenty-third day the million stroke, exceeded by some five thousand, to make assurance doubly sure, was accomplished. These interesting papers are not placed in the archives of the Royal Society, of which the gentleman is a Fellow, but were chained and recorded by the person who paid the wager.—London paper.

THE HANGED MAN.

BY ALEXANDRE DUMAS.

I have only to state that, at the moment when the tale is about to tell concerns the road on which we are entering is headed to the right by a bush and a fence to the left, and you may know at once what I do not tell you—namely, that the breeze is green, that the sun is blustering, that the sky is blue, that the sea is in the air, and that the road is dusty.

I have only to add, that this same road, which winds along the coast of Brittany, runs from La Poterie to La Proche; that La Proche is a village I have never seen; that the road is just like every other village; that we are fairly alone in the fifteenth century, in 1718; and that two men, one older than the other, and the other and the other son, both peasants, are jogging along the road, mounted on ponies, which trot at a pace sufficiently agreeable, considering they are only ponies hobbled by priests.

"Shall we get there in time?" asked the son.

"Yes; it won't take place before two o'clock," answered the father, "and it is only a quarter past noon for the son."

"It is what I am very anxious to see."

"I have no doubt you are."

"So he is to be hanged in the armor he stole?"

"Yes."

"How was he caught as he was running away with it?"

"You can comprehend that the armor was to be carried without making a horrible clanking and rattling; it had no inclination to leave its lawful master."

"But how, it was made of iron?"

"The people in the chateau were awakened by the noise they heard."

"How did they arrest the fellow?"

"Not immediately; they were in a fright at first."

"Naturally enough, it is always the case at first with people who are robbed when they find themselves in the presence of robbers; otherwise there would be no advantage in being a robber."

"But afraid of whom?"

"Of a ghost. The wretched thief, of unknown strength, found the armor in front of him in such a way that his head was at about the level of the waist of the dead armor, so that it appeared to be a gigantic presence in the corridor along which he passed. Add to that a harsh noise which the cunning rascal heard behind him, and you can see what a terror the valets were in."

"Unfortunately for them, they went and roused the Seigneur of La Proche, who, being a good man, either living or dead, who simply, and without any one's assistance, stopped the thief, and, without any harm, and with a few blows, put him in his own proper place."

"And his own proper justice?"

"I should think he to be hanged, did not in the armor?"

"Wherefore that chase in the sentence?"

"Because the Seigneur of La Proche is not only a brave captain, but a man of sense and spirit, who wants to obtain from his own combats the greatest advantage for others and a benefit for himself. Well, did you know that whatever has touched a hanged man becomes a talisman for his possessor? The Seigneur of La Proche, therefore, decided the criminal to be clad in his armor, that he might take it back again after he was dead, and so leave a talisman in our country."

"What a very clever stroke!"

"I should think so, and it is a very clever stroke."

"Let us push on, then; for particularly want to see this poor wretch hanged."

"The two parents of the son, who were better not over-tire our cattle. We have a good horse and good horses, and then we must return to La Poterie."

"Yes; but our horses will have five or six hours' rest, since we are not coming back before the evening."

The father and son continued their journey, which as they were in an hour after wards they reached La Proche.

As the father had said, they arrived in time.

There was an immense encampment of people in the grand square in front of the chateau, for the soldiers of La Proche were there.

The two companions got as near as possible to the scaffold, in order to lose nothing of the details that were to take place; and like the everybody else, they awaited, with suspense, with the advantage of being mounted on ponyback, and of seeing better than the footsore. They exercised no more of long duration.

At a quarter to two the gate of the chateau was opened and the condemned man appeared, preceded by the guards of the Seigneur of La Proche, and followed by the executioner. The latter was clad in the armor he had stolen, and was riding backwards on an ass without a saddle. His visor was open, and he looked over his shoulder to be behind his back, and if you wish to know our executioner respecting him, we must wait until he has been hanged, for his manner and attitude, if not by his face which could not be seen, he was very all at once, and was occupied at that moment by the most melancholy reflections.

The hangman had just set his ladder

leaning against the gallows, and the chaplain of the Seigneur of La Proche, mounted on a platform purposely prepared, was reading the sentence of death.

The condemned man did not stir. They called out to him to get off his ass, and give his hands to the hangman. He said: "I will not bridge so much. We can understand his hesitation."

Then the hangman seized him by the elbows, lifted him off the ass' back, and set him down upright on the ground.

During the change of the sentence, the chaplain finished reading the sentence.

"Have you any request to make?" he inquired of the patient.

"Yes," replied the wretched man, in a sorrowful and scarcely audible voice.

"What is it?"

"I request my pardon!"

The Seigneur of La Proche shrugged his shoulders, and ordered the hangman to do as he pleased.

That official presence prepared to mount the ladder, leaning against the gibbet, which, impossible, with outstretched arms, was about to tear a soul out of a living body, and he tried to make the criminal mount before him.

The hangman, to make him mount the ladder, had recourse to the same means which the executioner used to make him get up; he took him by the waist, set him on the third step of the ladder, and then pushed him up behind him.

"Bravo!" shouted the crowd.

There was no help for it, except to mount. Then the executioner, standing on the ground round the patient's neck the running noise which unaccounted the end of the rope, and, pushing the patient to the back, sent him swinging into open space.

An immense crowd followed all this expected disaster, and the crowd, which was so full of sympathy, of whatever crime he may be guilty, a dying man is always for an instant, greater than those who come to see him die.

The hangman went two or three minutes at the end of his rope, kicked, and then returned without a word.

They stood a few minutes longer at the scaffold, where the armor glimmered in the sunshine; the spectators gradually retired to the groups, and then went their several homewards, discussing on the state event.

The next morning, at break of day, a couple of guards walked out of the chateau of La Proche, to take down the body of the wretched man, who had been hanged in the armor to their lord, but they found what they were very far from expecting—namely, that the body of the wretched man, who had been hanged in the armor, was still in the armor, and that the hangman was nowhere to be seen.

The two guards rubbed their eyes, in doubt whether they were dreaming or not; but such was the fact. No body, and, as a natural consequence, no armor.

The two guards, in a solitary circumstance, saw that the rope was neither broken nor cut, but exactly in the state in which it was before they laid their eyes.

The guards at once went to announce the news to the Seigneur of La Proche.

"What had happened to the dead man?" For the condemned that was certainly dead before the day, as the whole population had testified with their eyes.

Had another taken advantage of the night to obtain possession of the armor which covered the body?

Perhaps so. Well, while taking the armor, he would evidently have left the body, for which he had no occasion.

Had the friends or relatives of the wretched man determined to give him christian burial? For the Seigneur of La Proche, who was so full of religion, and the people acting under religious motives would have taken the body and left it in the churchyard.

That supposition, therefore, was not to be entertained. What, then, were they to say?

The Seigneur of La Proche was in despair. He was mad about his suit of armor. He ordered a reward of ten guineas for whoever would deliver up the criminal, attired as he was at the time of his death.

The gallows stood in its place, nothing was found. Nobody came to claim the reward.

A month was spent in fruitless search. The gallows remained in its place, humiliated, downcast, and despaired. Never had a gibbet committed so disgraceful a neglect of duty.

The Seigneur of La Proche continued to demand the restitution of his armor.

At last he was doubtless on the point of making up his mind to this strange event, when the Seigneur of La Proche, one morning, on awakening, he heard a great noise in the square where the execution had taken place.

He was going to inquire what was the matter, when his chaplain entered his chamber and said to him: "Do you know what has happened?"

"No; but I will inquire directly."

"I can tell you the whole story."

"What is it then?"

"A miracle!"

"The man who was hanged—"

"Well?"

"Is there."

"What?"

"On the gallows."

"Hanging?"

"By the Seigneur."

"With his armor?"

"With your armor."

"What? my armor, because it belongs to me. And he is dead?"

"Perfectly dead. Only—"

"What? how is he?"

"He had spurs on when he was hanged!"

"No."

"Well, nonseigneur, he has spurs on now; and instead of wearing the helmet on his head, he carefully laid it at the foot of the gallows, so as to be found hanging uncovered."

"Let us go and see, Messire Chaplain; let us see the man who was hanged!"

The Seigneur of La Proche ran into the square, which was crowded with inquisitive spectators. The neck of the hanged man was replaced in the running noose, the body was really at the end of the rope, and the armor was really on the body.

"The hangman?" So they shouted. "A miracle!"

"He has repeated," said one, "and has come to change himself."

"He has been here all the time," said another, "only we could not see him."

"But why has he got on spurs?"

"He has been here all the time," said another, "only we could not see him."

"For my part, whether far or near, I should have had no occasion whatever for spurs. I have taken good care to remain where I was."

And then they laughed, and then they looked at the hangman, who was still in the same position.

As for the Seigneur of La Proche, his only thought was to get down the third step of the ladder, and to take possession of his suit of armor.

They took it down the body and stripped it, and when they stripped, they hung it up again, and the crows set to work with such effect that in a couple of days it was as good as new.

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roche, and hung him exactly where he was hung before; but they took care to remove his helmet and lay it on the ground, to make sure that he should not escape this time; and they quietly returned home.

As to the Seigneur of La Proche, since he was in possession of a armor and certain talisman, he joyfully set out for the wars, where it was the very first to get knocked on the head.

Waiting.

Waiting for health and strength: Counting days and nights, passing hours, and sighing when any very fine length of time is a waste of time.

Waiting for rest and peace: Rest from unrelenting life, praying work; Rest from the doubts that crouch the hidden foe, and God is to be seen.

Waiting for absent eyes: Awaiting the sunrise to the houseless sea, Love to the day, and the sunset; And dear next Heaven to me.

Town, who dated back and prey: Quicken the pulse, and the heart's weeping; If these things are still left to me, Bring back the love to me!

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those who desire to contribute to this work will so inform us at once, stating to which department we will forward a circular containing detailed information with instruction regarding manner of executing the copy, in order to be the best result when printed.

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Yours, very respectfully,

THE Penman's Journal

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EXECUTED WITH A PEN BY TAMES.

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Personal Recollections of James W. Lusk.

BY S. S. PACKARD.

My personal acquaintance with Mr. Lusk began in the winter of 1848-49. I was at that time teacher of penmanship in Bartlett's Commercial College, Cincinnati, and he a student of medicine in the Eclectic Medical College of the same city. He must have been then not far from twenty-one years of age. He was a fresh, clean-faced, country-looking young man, with a friendly, genial manner, and as an appearance of great frankness and modesty. He usually carried a small portfolio or memorandum book, in which were contained brief notes of medical lectures and scraps of writing, some of which were from his own pen, but mostly from such professional penmen as were in the academy in those early days. Of these the master and chief was P. R. Spencer, of Ashabula county, Ohio, who, though comparatively unknown, had already begun to make his marks and his mark. Lusk had been a pupil of Spencer's, and was his most devoted servant. The term "Spencerian" had not then been formulated, and I will say here that to Mr. Lusk is due the honor of first applying it to the system of penmanship so well known throughout the English speaking world.

Mr. Lusk was a glowing admirer of Spencer, and I much doubt if, at that time, a single scratch of the old gentleman's pen that this ardent disciple could get lawful possession of had ever been permitted to find its way into the waste paper bag. He was not a scholar in the broadest sense; at least I think his early opportunities for learning had been very limited, and I know that he had a keen sense of his deficiency in general education, as well as a strong desire to overcome it. I cannot speak from personal knowledge, but my impressions are that his ambition to become something more than a mere "hewer of wood and a drawer of water" was born with his first evident success in achieving a good handwriting. And the success, let me say parenthetically, did not happen inadvertently, nor come by the grace of God. It was really achieved—and with much tribulation, and contrary to the expectations and predictions of his friends. Mr. Spencer has often assured me that of all the unlikely disciples he ever had, Lusk was the most unlikely. He seemed to have no sense of the beautiful, and no facility to execute even his own crude conceptions. But, happily, the pupil did not look through the teacher's spectacles. He seemed to feel from the start that success was only a matter of a greater or less number of pen strokes, and he was altogether indifferent as to whether it should be the one or the other; the final result was just as well assured in either case. This quality in Mr. Lusk's character was well understood by those who knew him later in life—when he had succeeded and stood at the head of his class, with no one to dispute the honors. Labor, to him, was a thing of course. He never questioned its necessity, nor evaded its claims. In fact, such a devotee was he to hard work in his profession that it never

seemed hard work. It had more the semblance of pastime or recreation. I have seen him, time and again, in preparation for the day's duty of teaching, sit at his table and for hours together practice on a single movement, such as a "capital stem," a direct or inverted "O," or even some small letter or combination of small letters. He did this to "train his muscles," always claiming that the longer and more persistently he worked in this way the better would be the results. What would except ordinary men seemed only to strengthen him.

I do not believe, however, that he had any adequate conception of his superiority as a teacher; and I sometimes think it was necessary that he should die in order that others might realize it. I do know, however, that to day, among the principals and teachers of the public schools of this city, there are those who will maintain that in the quality of imparting knowledge and securing its reception by the pupil, Mr. Lusk had no superior, even if he had an equal. I feel sure that I could mention the names of at least a dozen eminent teachers and active promoters of education in this city who would unhesitatingly and gladly subscribe to this testimonial. If there is such a thing as a divine call to teach, there is no assumption in saying that Mr. Lusk had received it. Neither is there any sacrilege in saying of him, as was said of the great Teacher, "the common people heard him gladly."

And what may be thought remarkable of one having his acceptance and varied talents, he was content to be known as a simple teacher of penmanship—a "writing master." He asked for no prouder title, grounded for no more exalted recognition. He always felt that it was better for a person to do one thing well than many things tolerably, and he saw in the perfecting of a system of teaching writing enough to call out all his power and enthusiasm. I say, what may not be generally known—but what I feel to be true nevertheless—that to no single person living or dead is due in greater degree the credit of perfecting, as a system to be taught, what is known as "Spencerian penmanship."

Mr. Lusk was a man of extraordinary nerve, fine physique and splendid presence. He had a keen, piercing, blue eye which looked out from beneath heavy black eyebrows, and which could shoot out glances of reproach or commendation in a way not to be mistaken. His voice was full, clear, heavy and melodious, and had in it the ring of authority. He did not assume to be "Sir Oracle," but when he opened his mouth it was quite useless for any dog to bark, or for any one to attempt to doubt but listen. Such a thing as disorder or inattention I never knew to exist in his classes, even in the slightest degree. His command of pupils was something wonderful. Whether it was in his voice, his eye, his personal presence, his command of the subject, or simply an undeniable fact which not even himself could explain, the fact that he held the attention of every individual pupil was a

fact never to be disputed. I have, many a time, tried to discover the secret of this power, and the only satisfaction I ever had to the effort was the conviction that it was inseparable from the man, and was no studied device. The effect upon the student was to make him feel that somehow he was selected from the entire body of his fellows as the object of special attention and concern, and while this flattered his sense of importance it invested his individual achievement with an interest which called forth his very best efforts. I often meet some of these favored young men, and to ascertain Mr. Lusk's name is to call a flash of joy to their faces, and the unvarying testimony is, "Mr. Lusk was a great friend of mine. Somehow, I don't know why it was, but he seemed to take to me, and this impression these persons will carry with them to their graves, and it will make them better men all their lives."

Mr. Lusk was one of the most careful and consistent lovers I ever knew. He was always in excellent health, but, unlike most persons thus favored, he fully appreciated the blessing and took no advantage to deserve and continue it. He was temperate in every way, except in labor, and even in this he was careful not to go beyond his strength. His prudence in other directions gave him great liberty in this. Work was his recreation, and he took plenty of it without exhaustion.

As a pen artist in the present acceptance of that term, Mr. Lusk did not rank high. He had no genius for bewildering and harmonizing curves such as characterized the work of John D. Williams; and although he had a keen appreciation of the beauty he never wasted his time in trying to accomplish what he felt to be impossible. On this account, mainly, he has left behind him very little of his own handwriting. The monument of which his friends have occasion to be proud is in the perfected Spencerian penmanship, which owed much of its shaping and early impulse to him, and the grateful memory of thousands of men and women who owe to his wise instruction an established handwriting, of which they have occasion to be justly proud.

Mr. Lusk died of sciatic rheumatism in the fall of 1863, in the city of Cleveland, Ohio, where his family—wife and two children, son and daughter, now reside. He did not live long enough to provide handsomely for their material support, but they have a patrimony in his good deeds and honored name which is not without value even in this hard, practical, every day world.

Let Your Light Shine.

The publishing of a penmanship journal requires far more labor and study than most persons are aware of. While in papers devoted to general news, &c., a large amount of matter can be copied from exchanges, yet in a penman's journal nearly everything must be prepared expressly for it. This requires a great amount of thought and study in composition. When this falls entirely upon the editors and

everything must apply to one profession it is difficult to find time to prepare all that is necessary to fill a paper. We have frequently written to persons whom we supposed capable of giving ideas upon the subject of penmanship, but are answered, that for them to write an article upon the subject, requires a great amount of study, but at sometime they will furnish something. They all unite in praising the object and benefits of a penman's paper, they are willing to be praised and lauded as teachers but when it comes to desiring the good opinions of the profession by giving them the benefit of their ideas, they seem to shrink from the effort and show a timidity which plainly indicates that they are not good teachers, if they are not full of ideas and able to give them to others. We have, through former penmanship journals, discovered the superior ability of several good teachers. They not only had ideas but knew how to give them and these qualities were evidence to us that they were shining lights and ornaments to their profession. We believe there are persons in the profession who possess ability which should render them famous. The greatness of P. R. Spencer came not so much from his skill in writing as from his knowledge of the subject and his readiness to give his ideas to all who were climbing in the profession. This made him famous and an equal fame lies within the reach of any one who is able as Father Spencer says, "to think and do for the advancement of an art of such vital and general importance to the interests of the community." No man in this country stands higher in the general estimation of teachers of book-keeping than Professor S. S. Packard of New York, and no man has done more than he to give expression to his ideas. It is the thinkers and writers that rise in public estimation and when this fact is realized by able men in my profession we soon see their light shining and also see them looked up to with honor and pride. To become a star it is necessary to shine, but to become the equal of an order whose chief faculty consists in keeping its mouth shut except when feeling, requires no great genius. In THE PENMAN'S ART JOURNAL we propose to favor those who most favor penman most, and in no way can penmen prove a blessing to the whole profession and themselves better than by thinking and writing for the JOURNAL.

Writing as It Is Spoken.

(From the London Methodist.)

Phonetics:

On you garden bed reclining,
Bliss a youth his aching head
Cushioning, joy he softly found;
"Let him sleep," he softly said.
"Careless are the slumbering manhood,
Press my weary soul asleep."
Now O! awake for me hereafter,
Keep my art well go to seek."

Pronounced thus:

On you garden bed reclining,
Bliss a youth his aching head
Cushioning, joy he softly found;
"Let him sleep," he softly said.
"Careless are the slumbering manhood,
Press my weary soul asleep."
Now O! awake for me hereafter,
Keep my brain well go to seek."

BY WM. OLAND BOWANE.

I saw a builder near a pile
Of massive blocks of polished stone,
Wherein a monarch ruled awhile,
And sat upon a regal throne;
The monarch laid his sceptre by,
The kingdom passed and lost its name,
The throne was vacant, and a sigh
Was all that spoke of cherished fame;
The kingdom vanished, and the palace fell,
And king and builder lost their name as well.

I saw the sculptor rift the rock,
And hew therefrom a mighty mass,
And slowly chisel out a block
That might all other work surpass;
He toiled with long and patient skill.
Until I saw a vision fair,
Before his genius and his will,
Spotless and perfect standing there.
The polished marble crumbled into dust,
Nor left the artist's name it kept in trust.

I saw a painter turn his eye
To heaven's blue dome and radiant spheres,
To fleeting clouds and mountains high,
With promise of immortal years;
He touched the canvas, and it glowed
With visions of enchanting dreams,
While glorious o'er the picture shined
His soul's desire in rapturous streams:
The color faded, and the pencil lay
Still as the painter, who had passed away.

I saw the weaver at his loom,
With warp and woof of strange design;
He made the threads in flowers bloom,
And painted with a hand divine;
The web was crossed with golden threads,
The gems were radiant with the sun,
And beauty such as genius sheds,
Bathed in the picture as he spun;
The shuttle trembled, and at last stood still,
While other hands the waiting pictures fill.

I saw a teacher building slow,
Day after day as passed the years,
And saw a myriad lotus grow
With fear, and hope, and often tears ;
A mystic palace of the soul,
Where reigned a monarch half-divine !
And love and light illumed the whole,
And made the hall, with radiance shine.

I saw a teacher take a child,
Friendless, and weak, and all alone,
With tender years, but passions wild,
And work as on a priceless stone;
Out of the rude and shapeless thing,
With love, and toil, and patient care,
I saw her blast ideal spring—
An image pure and passing fair,

Upon a canvas ne'er to fade
I saw her paint with matchless art,
Pictures that angels might have made
Upon a young and tender heart;
And growing deeper for the years,
And flowing brighter for the day,
They ripened for the radiant spheres,
Where beauty ne'er shall pass away.

1. **Prayer:** Farewell! For all thy care,
 We long shall love thy cherished name
 For all thy toil we give a prayer,
 For all thy love we give the same;
 Farewell! Be thine the happy years,
 And thine the Hope, and Faith, and Trust;
 That when the dawn of Heaven appears,
 Thy crown may shine with all the just.

ate years forgeries and atte

Of late years forgeries and attempts on the part of individuals to disguise their handwriting, have become very frequent. A few of our readers, outside of commercial circles, are aware of the astonishing amount of forgeries which are constantly being perpetrated. In the aggregate they amount to hundreds of thousands of pounds, and even millions. While instances like the noted bank forgery, and drafts amounting to half a million on dollars, a few years since, attempted and partially accomplished upon the Bank of England, and the more recent forgeries of probably nearly equal amount, on railroad and telegraph bonds in our own country, may be of comparatively small value, the amount of fraudulent and unsuccessful efforts to procure money by means of individuals, by means of forged checks, drafts, letters of credit, &c., are of almost daily occurrence in this city alone.

The subject is, therefore, one not only of great importance, but one of deep interest. We therefore venture to offer to our readers a few points embodying our own experience and observation relating to that subject.

In the eye of an expert, an individual as much personified in his handwriting, and as surely recognized by it, as he is in his physiognomy. A person may disguise or distort the general appearance of his writing, as he may the expression of his face or the sound of his voice, yet the peculiar characteristics by which he is recognized will in each be plainly visible, in spite of all efforts at disguise. Habit imparts peculiarities in form of letters, to their proportions, slope, space, connection, turns, shade, &c., which a person could no more successfully conceal than he could his personal identity by drawing up his nose, squinting his eyes, or walking with a limp.

It is to the careful examination of these peculiar and habitual characteristics that the expert directs his attention, rather than to the general appearance of the writing. In a forgery a general semblance of writing is easily obtained, and as easily changed in a disguised hand; while it is well nigh impossible to impart these habitual points of dictation to a forgery, or to conceal them in a disguised handwriting. In forgery there is also usually a manifest hesitancy in the lines, and want of the grace and freedom of the genuine. Especially when the forgery is made by a school-boy, ten in a rapid, off-hand movement, from the fact that the imitator must slowly draw the lines at the same time that he is studying the original, as a school-boy would his copy.

The writing of persons who write slowly, with a drawn movement, is therefore the most easy to counterfeit, as the movement conforms more to the necessarily slow drawing movement of the imitator.

One of the most frequent modes of disguising writing is to change the customary slope, which with some variation is typical of the cursive. It is important to note that the change to the normal appearance of the slope, line or signature, placed in juxtaposition with the ordinary hand, would be by a novice, be pronounced entirely dissimilar. Yet the force of habit is so powerful in the case of the expert that he is inclined to instinctively impart many of all the peculiarly individual characteristics of the writing—*as, for instance, the manner of beginning and ending the words, the formation of the i, crossing the t, the peculiar formation of the small letters and combinations of letters, as, li, sh, etc.*—which are quite dissimilar to general appearance. On detail they are very much the same. One instance occurred in an effort to disguise handwriting where the writer was betrayed entirely by the force of making the first of the small loop much longer than the rest of the second, thus:

and making his t's and d's with loops thus : *td*

crossing the t's with a line much extended and running upward as in example. Letters are often written in general appearance, and entirely different in their details, a striking instance of which occurred in the case of a person charged with forgery, where the charge rested upon the alleged close resemblance of certain letters to those which he habitually made ; for instance, the letter *h*, *l*, *e*, and *o* in the forgery, invariably thus :

divided two-thirds above the center loop, which pointed downward—while in the other it was habitually made thus : *h*

one-third above the center loop, which pointed upward ; the same general resemblance occurred in many other letters, and the difference was so striking, as sufficient to give a very close general appearance, but very different in detail.

Go to a Good Teacher.

There are many who are striving for success in the profession of pedagogue, who work with the utmost diligence, and feel that the efforts should secure a better reward. There are many such who have never been under the training of a strictly first-class teacher, and are ignorant of the proper method of teaching. They are not there for the purpose of making a profession. There is no profession, excepting medicine, in which one can more easily make mistakes than in pedagogue. In medicine, diplomas are required of those who would practice it. In this country we have normal schools in which persons are taught the science of teaching. The nation regards these schools as a public utility, and the government, the public, and the graduates of the normal schools are prepared to anticipate and overcome the hundreds of obstacles which lie in the path of the teacher.

of a pupil's progress. The rapid advancement of education in our country is largely owing to the superior teachers who are prepared at the normal schools. Four years are usually spent in these schools in order to obtain a diploma, how many months, or weeks, or days, or hours even, has the average peasant spent under the instruction of a superior teacher of the art, in learning how to teach penmanship? That a large number of persons feel at a loss to know how to teach penmanship we know to be true. We have frequently been written to, asking how we would teach a penmanship class, how many would teach a normal class, &c., what movements we would teach, and hundreds of other questions. To answer such questions fully would be impossible by letter, for there are hundreds of things that can hardly be taught by illustration. A few months drill under P. R. Spencer and J. D. Williams has been to us the key to the problems which might never have occurred to us in a lifetime of experimenting, and instead of groping in the dark, ever doubtful what to do, or not to do, we gained clear ideas with them that have been of immense value. As we look back over our experience, we feel that nothing could have filled our needs more fully, than these lessons, and feeling as we do, that we have been the better possessors who have been trained by able teachers, we feel that our friends who are climbing in the profession, will not ignore the importance of thorough training under some superior teacher. If success in the profession is worth having, it is worth preparing for, and any penman who is known to make fine penmen of his pupils, is the only one to study from. There are several such in the country, and we would advise any penman who should be able to prove it by pointing to fine and successful penmen, that he should become so under their tuition.

Penmanship and Book-keeping.

Perhaps a majority of the best business men of the country are practical bookkeepers, and as such are filling positions in business. For one to be a fine penman is certainly very desirable, but especially is it so with one who depends upon his ability as an accountant for a living.

Unless one intends making the profession of penmanship a business he can well afford to acquire a mastery of the subject of accounts, for these two branches well mustered afford one a certainty of success. The poor book-keeper, although he may be a fine penman, will secure a position many times as quiet and more a good book-keeper who writes goodly sums. Many of even ordinary ability has secured good positions through his writing, for it seems to be in the nature of those in business, as well as out of it, to admire fine writing. Business men take pride in having their books kept neatly, in having handsomely written business papers and letters pass out from their houses, and when they advertise for assistants, they select those letters which present the best test of the penman's skill, and throw into the waste basket. While the cities are always crowded with young men looking for situations, there are always opportunities for those who possess superior qualifications. Chief among these qualifications is fine penmanship, and next or united with it is a good knowledge of accounts. There are many of our readers who are not penmen, but who can understand, yet do not succeed in deriving much benefit from it. To such we would advise the acquirement of a knowledge of accounts and then with an unneeded, elegantly written application for a position canvass business houses and present the letter to proprietors. Such a course we have tried years ago with success and have seen it succeed in many cases. It is a sure way to wealth. Such a course secures the attention of a business man and forces him to see your penmanship, and if it is elegant it

my result in his asking you to call again. Some poor writer may have been discharged in the meantime, and when you call again there is an opening for you. Not only would we recommend pennies to make a man a teacher, but we would advise that they are teachers it will greatly improve their chances for employment in business colleges. The business college proprietor to day cannot afford to have a pennant devote his whole attention to teaching the art unless he pays a high salary, while one who is able to make himself useful in teaching is more likely to be able to command a much better salary and to rise to a higher position. There are many towns of from three thousand to five thousand inhabitants, where a pennant who could teach book-keeping well, could do a good business for several months, for there are many who wish instruction in those branches who would pay a good price for it, yet can not find the time and money to go abroad to a school. I have known a pennant who understands accounts thoroughly is much better prepared for success than one who only depends upon writing.

Ornamental Penmanship.

There are many who practice ornamental penmanship in making fine display pieces for exhibition and in the selection of the work. To do fine pen drawing requires a good knowledge of drawing, the effect of light and shade, and a great deal of patience. The work is not so much as a center-piece, and sometimes a wreath of flowers; sometimes a dead bust and a lady; sometimes a group of birds, a bird's nest, &c. Such work oftentimes so closely resembles finely printed designs that persons who view them are ill disposed to credit their being done with the pen. We have often seen persons who have been looking at such skillful flourishing and noticed the attention which each piece attracted. We have noticed at fairs that all work of the fine order did not seem to attract as much attention as the flourishing. True, there had been many times as much time spent upon the pen drawing as the flourishing, yet it was not as effective in securing attention as the flourish. There are many well known flourishing to take premium upon pen drawing. Among those most given to pen drawing are Professors Lynam, P. R. Spencer and H. W. Flickeger. Their specimen work represents a great amount of care and study, and while it represents great skill in penmanship we are satisfied that it is not appreciated by the public as flourishing is. The reason for this is that ornamental penmanship should be considered, and in the cases of Mr. Flickeger, and Lynam Spencer they have both greatly damaged their health by close confinement in pen drawing. John D. Williams and Alexander Cowley, famous penmen, chose flourishing as their field for work, and we are not surprised that the people and the public have higher estimate upon pieces of penmanship than upon pen drawing. Mr. Williams that required two days to execute, then they would upon the fine pen drawing of others requiring months in its preparation. In our idea the main work upon a piece of ornamental penmanship should consist in flourishing, lettering, writing and so forth, and there shall gems of pen drawing, and the work will be more effective and popular, and not regarded as printed work and does not wear out on the eye as close pen drawing does.

Back Numbers.

Subscribers who desire to do so can have the April and May issues (Nos. 2 and 3) of the JOURNAL, the supply of No. 1 is exhausted. Subscribers will please state, when forwarding their subscriptions, if they desire the back numbers; and also mention the particular premium desired.

It is especially desirable to have all the enlarged and illustrated numbers, of which No. 3 is the first. Enclose ten cents for sample copy.

Unity and Simplicity of Forms of Letters Necessary to Good and Rapid Business Writing.

Much practice in learning to write is lost by making use of a multiplicity of complicated forms of letters; not only is the acquisition of a good handwriting thus rendered more difficult, but the subsequent practice is rendered proportionately slow and tedious.

The simple forms are not only more easily acquired, and more rapidly executed, but they are more easily read than the more ornate styles; in fact those forms that cost the most, are worth the least. It is as if a merchant should constantly purchase an inferior class of merchandise, and pay the high price of the best; his chances for success certainly would not be very promising.

Labor, whether of the clerk or mechanic, is rewarded according to the results it can produce. The copyist or clerk who can write one hundred words, equally as well, in the same time that another writes fifty, will certainly, other things being equal, command twice as much pay.

The rapidity with which writing can be executed, depends largely upon the simplicity of the forms of letters used, and the size of the writing. A medium or small hand is written with much more ease and rapidly than a large hand; from the fact that the pen can be carried over short spaces in less time, and with greater ease than over long ones, and can execute simple forms more easily and rapidly than complicated ones. To illustrate. Suppose one writer were to laboriously make the capital R thus:

which requires eleven motions of the hand to execute, and that another were to uniformly make it thus:

requiring only four motions of the hand. It is apparent that the difference in time required to make each cannot be less than the proportion of eleven to four; that is not all. The complicated form, consisting of many lines, some of which are required to run parallel to each other, and all made with reference to balancing or harmonizing with some other line requires to be made with much greater care and skill than the more simple form, so that the disadvantage is even greater than indicated by the simple proportion between eleven and four.

This plan carried out through the alphabet, would be found to rapid and legible business writing.

Unity of forms in business writing is also very essential to rapidity and excellence. The mechanic who makes one thing a specialty, acquires great skill and dispatch in this work, in fact he becomes the representative man in his vocation—so the writer who makes use of the minimum number of the most simple forms of letters in writing, will become proportionately more skillful and rapid, than he who adopts the maximum number of the most complicated forms.

These remarks are intended to apply more especially to business and unprofessional writing. In ornamental and professional writing, where show and beauty are of greater consideration than dispatch, variety and complexity of forms are quite proper, and even necessary.

Business Colleges and the Journal.

The success of the Journal should be greatly encouraged and aided by these institutions, since it will treat, as a specialty, upon subjects which they make a specialty of teaching.

We believe that instructors in these institutions can do their pupils no greater service than to induce them to subscribe for and read the JOURNAL, which we appreciate this fact, and have forwarded long lists of subscribers from among their pupils; we trust many others will do thus wisely.

Success and Failure in Penmanship.

BY PROFESSOR RUSSELL.

Some of the first questions that arise in the mind of the young penman upon his advent to the profession is, what shall I do? how shall I do it, where and when shall I begin? If these questions could be satisfactorily answered, we suppose that there would not be a tithe of the evil, and all failures that are constant to occur. To a young man of the right stamp these questions are very easily answered. In answer to the first we would say qualify yourself thoroughly for the work, not only by becoming a good penman, but by securing a good education; cultivate the habit of speaking easily and fluently before any kind of an audience, attend a well organized debating society, which will assist you greatly in the art of speaking; cultivate a pleasing address (good manners has made many a fortune)—certainly no other one qualification contributes more to true success than a winning way, without it the most learned man is a probable failure.

We remember a striking illustration which occurred in Vermont when we were a lad of thirteen attending school in the little village of H——, near Burlington. In that village lived two doctors, one, Doctor B., was possessed of a correct education, but had a sour, morose disposition and repulsive manner; the other, Doctor O., possessed but very little education, but superior manners, always glad to see the poorest man in the village, inquiring very minutely as to the health, &c., of every one he met. The result of the success of the two men may be summed up as follows: Doctor B. died and was buried at the expense of the town, whereas Doctor O. secured a fortune of upwards of \$500,000, which may be attributed to his manners, as his education and knowledge of medicine was meagre indeed. Self reliance we regard as the alpha and omega of all true success; our bravest, best and most successful men have been men of this stamp, but there are always men, for too many, I am sorry to say, mere appendages to the manhood of others, without the energy of a positive, personal life, inherent in themselves. They have no taste, no art, no profession, indeed, nothing in which they are expert. They are family pampers, unable to do anything, except as they have a guiding genius to direct them. They are mere breathing machines; too often they are as loose and vicious in their morals as they are helpless and dependent in their condition. To this class we suppose it would be worse than eating pearls before swine to attempt to give words of advice, instruction or encouragement.

To be something and do something worthy of being a man, should be the determination of every young man. Where shall I go to do the best? is an all absorbing question to the young penman. The young man of the east, in a wealthy community, where large capital is required to embark in business, sees but little chance for him, but he should remember that the millions made by the day have been for the most part made by men who started poor like himself, and that where there is a will there is a way, although it may lead through many bitter trials before reaching the goal of success. To be poor, therefore, is by far from being the worst thing that can happen to a young man. Who are the men of mark in American society? who fill the best positions and acquire the amplest fortunes? By far the largest number come from the ranks of comparatively humble life. Many young men leave home and go into a new country to start business, setting upon that well known principle, that a prophet is not without honor save in his own country. This is true and you will see such young men more uniformly successful than those that have not the energy to push out for themselves. The young man that strikes out and turns up something, will succeed a thousand times where the young man who folds his arms and waits at home for some-

thing to turn up, will succeed none. Do not depend on rich relations or upon the blue blood that flows in your veins from aristocratic ancestors, for if you do, you may rest assured that in your most trying hour of adversity they will merely desert you. "What do you know of the young man?" asked the head of a large wholesale dry goods house in Chicago, of an eastern acquaintance, who had introduced a young friend who wished to obtain a position as book-keeper in the establishment. "Oh! I've known his father for a great many years," replied he. "We go nothing on dandyism in this house," was the keen response of the dry goods prices, "tell me what you know of the young man himself, and of his capabilities;" his information to this direction was most amazingly meagre. The young man now stands upon their own individual merits. In no department of life do men rise to eminence who have not undergone a long, diligent preparation; for, whatever be the difference in mental powers of individuals, it will be cultivation of the mind alone that leads to distinction. If we look around and contemplate the history of those men whose talents and acquisitions we most esteem, we find their superior knowledge has been the result of great labor and diligence. Energy and perseverance are the handmaids of success, and the individual who possesses these requisites has usually the guarantee of triumph whatever opposing obstacles may seem to rise to thwart his purpose.

Penmanship as a Science.

Editor of the Penman's Art Journal.

After many years' experience in teaching penmanship, and the general business course, during which it has continually been my purpose to thoroughly investigate everything published upon the subject, I am satisfied that penmanship is both a science and an art. I am also satisfied that it is more generally taught merely as an imitative art than otherwise, and that the great cause of the general failure to acquire what I would call a good business-hand (a perfectly legible hand, executed with ease and rapidity), is, in supposing that the pupil only needs copies to imitate, and that little or no attention needs be given to either position or movements. If I mistake not the language of Professor Russell in the April number, he rather ignores the latter than otherwise, and many seem to suppose that if one can form the letters of the alphabet, and flourish a few small initials, no attention should be given to the time or labor required, what length of time it may require to form, and to post the books of a common business house, or what style his penmanship would assume if he should execute thirty or fifty pages per day.

I am aware that every species of work that can be called *truly artistic*, requires much time and taste in execution, and have often had reasons for believing that some of the finest pen artists, were at best, but a few amateurs of penmanship, and somewhat like Ballou's grammars to the pupils of our common schools.

But it is generally admitted that there is a marked deficiency in the understanding and use of penmanship, and that there are errors in the present methods of teaching it, which may, and should be corrected. This becomes more evident when attention is given to the fact, that all classes of pupils acquire greater proficiency in it in a few weeks under a teacher, than they have been able to attain under others in many years, though their former teachers executed very superior specimens.

I would not undervalue correct copies, nor for a moment encourage one as a teacher who could not execute at least a fair business hand, and I would be certain that the specimens he exhibits were not bought, as are a large proportion of those hanging in the business colleges of the

West, and used by transient teachers throughout the country.

While earnestly encouraging the study and use of correct copies in their place, there seem to be good reasons why copies alone might be harmful if used without a due knowledge of the position and the movements necessary to execute them, as well as their clearest and simplest applications. If one merely learns to imitate, and in a copy, be it at least but a mimic, if not too slow and cramped in his movements to merit attention as a business penman.

What is the result of the great ad, long continued over the many systems of penmanship in the public schools of this country, to say nothing of the so-called business colleges in which pupils use only engraved copies? Pencil compensation has been obtained for the vast sums of money, and the time consumed in merely trying to imitate these many fine and studied touches of engravers?

I do not thus seek the injury of any person or business, nor do I wish to engender controversy, but believe that light would be of great benefit to the public, and wish to see THE PENMAN'S ART JOURNAL become a necessity with every live teacher. Most respectfully yours,

THOS. J. DYKSTRA.

Nationality of Handwriting.

It is a remarkable fact, that no man can ever get rid of the style of handwriting peculiar to his country. If he be English, he will write in the English style; if French, in the French style; if German, Italian, or Spanish, in the style peculiar to his nation. Professor Bunsen states: "An acquaintance with a Frenchman, who has passed all his life in England, who speaks English like one of our own countrymen, and writes it with ten times the correctness and neatness in a hundred of us; but yet who cannot, for the life of him, imitate our mode of writing. I know a Scotch gentleman, who was educated entirely in France, and resided exclusively in that country, mixed exclusively with French people, who has never had a French writing-master, and, perhaps, never saw anything but French writing in his life." It is a fact, that in the English style; it was really national instinct. In Paris, all the writing-masters profess to teach the French style of writing; but, with all their professions, and all their exertions, they can never get their pupils to adopt any but the cramped hand of the French. Some penmen are able to tell the characteristics of individuals from their handwritings. I know not how this may be, but certainly the nation to which an individual belongs can be instantly determined by his handwriting. The difference between the English and the French handwriting is immense—a schoolboy would distinguish it at a glance. Mix together a hundred sheets of manuscript written by a hundred Frenchmen, and another hundred written by Englishmen or Americans, and no one could fail to distinguish every one of them, though all should be written in the same language, and with the same pen and paper. The difference between Italian, Spanish, and German handwritings is equally decided. In fact, there is about as great a difference in the handwritings of different nations, as there is of different individuals. It is a singular truth, that, though a man may shake off national habits, accent, manner of thinking, style of dress, &c., he may become perfectly identified with another nation, and speak its language well, perhaps even write it well, but he cannot help succeeding in changing his handwriting to a foreign style.—*Popular Monthly.*

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We hope to make the JOURNAL an interesting and attractive that no penman or teacher who sees it can withhold either his subscription or a good word; but we want them to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following:

PRIMEMENTS.

To every subscriber, until further notice, we will send a copy of the John H. Williams master-pen, 12418 lines in size.

To any person sending their own and another name as subscribers, including \$2, we will mail to each the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publications, each of which are among the finest specimens of penmanship ever published, etc., viz:

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The Spectator of Penmanship, 124 pp.

For three names and \$5 we will forward the large Continental History, size 20418 lines, retail for \$2.

For ten names and \$10, we will forward a copy of Williams & David's terms of Penmanship, retail for \$2.

All communications directed for THE PENMAN'S ART JOURNAL, should hereafter be addressed to the Editor, 305 Broadway, New York.

The JOURNAL will hereafter be issued promptly on the 15th of each month. Matter designed for insertion must be received at least a fortnight before the date of publication.

For personal and private communications for A. H. Hume, will be addressed to him until further notice, at Stenograph, Pa.

Remittances should be by post-office order or by registered letter. Money inclosed in letter is not sent at our risk. Address

PENMAN'S ART JOURNAL,
305 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, JUNE, 1877.

The Success of the Journal Assured.

Undoubtedly many persons who were interested in, and earnestly desired the success of the JOURNAL have, in view of past experience, deemed it at least prudent to withhold their subscriptions until it gave some assurance, beyond the mere fact of its existence, for permanence and success. Could such doubters have been present during the past month, in our sanctum, and witnessed the floods of letters, as they have come pouring in, bringing subscriptions and messages most flattering and encouraging, we are certain that all such doubts would have vanished. We have been delighted and encouraged beyond measure, at these liberal manifestations of approval and support; which in view of the great and general depression in business, has surpassed our most sanguine expectations. While we have never doubted our ability to continue the publication of the journal, we have feared that we might not secure patronage sufficiently liberal to enable us to bring it out and maintain it at the high standard of beauty and excellence which we have pivoted in our minds as a criterion for a PENMAN'S ART JOURNAL.

These fears are now removed; the permanence and success of the JOURNAL is assured, and our patrons can rely, not only upon its regular visits, but that it shall do so with its robes of beauty, and degree of excellence increasing, according to the measure of their own liberality, and the growing light of our own experience.

Photo-Engraving and Printing.

There are now three essentially different methods of reproduction, viz: the stereotype, or, as it is sometimes called, photo print, which is printed from glass plates and by it photographs, paintings, and drawings in pencil, and all minor items are reproduced perfectly, in all but the colors, which are represented by different degrees of light and dark shades. Printing by this method is slow and expensive, and therefore comparatively little used, except where the reproduction of photographs and photos is required.

The photo-lithographic process is more extensively used; the printing is done from stone; all drawings for reproduction by this method are required to be in clear, black lines, or stipple, very delicate or gray lines are either lost or have a broken, ragged appearance in the print.

This process is adapted to the reproduction of all kinds of pen work, especially that requiring large prints, good for maps, music, steel and wood engravings, &c.

The other process is known as photo-engraving, by which are produced relief plates, on type metal, similar to, and used the same as electrotypes from wood engravings, and type to print upon a common printing press. Drawings for this process, like the former, are required to be drawn in very strong black lines, it is adapted to the reproduction of all business forms, newspaper cuts, portraits, buildings, landscapes, engravings, &c., &c. The headings and other bits in illustrating our journal are done by this process.

To those desiring to execute work for reproduction by either of these methods we would offer the following suggestions as the result of our own experience and observations in that direction.

1. All drawings should be made upon a fine quality of Bristol board—using the finest quality of jet black ink; make the drawings about twice the length and width of the desired print, taking special care that all hair lines are clear and strong.

The ink should be freshly ground from the stick in an ink-tray, on the day it is to be used, ink standing over night does not flow as readily, and seems to lose its hardness when dry, so that it is largely removed from the drawing by the rubber in erasing the pencil lines; all pencil or eraser lines should be made as lightly as possible and be carefully removed on completion of the work with soft sponge rubber.

Hardly an Even Exchange.

We have received a large number of commercial college journals, and other school papers, in several instances, accompanied with notes, asking us to mail THE PENMAN'S ART JOURNAL regularly in exchange.

We believe a moment's reflection, with our aid, will serve to convince such parties that they ask more than is equitable and just. Their papers, with some exceptions, are merely school circulars, issued once a year, six months, or occasionally, precisely as the individual interests of the publisher may direct. They are not sustained in any degree by subscriptions, or designed for circulation as a regular periodical; where then is the justice, or even propriety of asking us to give the JOURNAL regularly, once a month, in exchange for an occasional school journal?

It affords us pleasure to receive and acknowledge such papers, many of which are evidence of no ordinary degree of enterprise and success on the part of their publishers.

Apology.

Here we are again apologizing; this time because the columns of the JOURNAL are so short, or too few; certainly they are full, and much interesting matter remains outside. For this we can only apologize to contributors whose interesting articles are thus deferred, and will endeavor to give them a place in our next issue.



A. P. Root is teaching writing in city schools, Cleveland, O. He is an excellent writer.

George W. Latimer succeeds Mr. Wm. Allen Miller in the Petersen, N. J., Business Training School.

H. W. Kibbe, of Utica, writes a very handsome letter, and executes very fine ornamental penmanship.

E. M. Hoffman is teaching writing at Heidelberg, Cal. He sends us some very fine specimens of copy writing.

D. B. Farley, teacher of penmanship in the State Normal School, Trenton, N. J., is a skillful teacher and excellent penman.

Mr. J. Freese, who has been a successful teacher of writing for many years, is taking a short vacation at his home in Effingham, Ill.

D. W. Brown, teacher of writing at Keystone Academy, Factoryville, Pa., incloses a very creditable specimen of penmanship for one not claiming long practice, also a specimen indicating the marked improvement made by one of his pupils from two months' instruction in writing.

Professor I. S. Preston, who has been teaching writing in Brooklyn and vicinity for some years past, is about starting classes in Waterbury and Northern New York. He will be accompanied by Mr. Frank Tryon; both are skillful penmen and will undoubtedly secure large classes.

John P. Cleeon, Sandy Hill, N. Y., although not a professional penman, being a good business writer and accountant, has a lively appreciation of the JOURNAL and fine penmanship. To him belong the honor of being the first club of subscribers to the JOURNAL. Mr. Cleeon has manifested an interest in, and rendered services of great value to the JOURNAL, for which he has our most earnest thanks.



[Under this head we shall in each issue notice with appropriate remarks, all creditable specimens of penmanship, plain or ornamental, which have been received during the previous month.]

P. P. Frewitt, Wabasha, Minn., incloses specimens of very skillful off-hand writing.

W. E. Dunsin, Chester, N. H., writes an elegant letter, inclosing fine card specimens.

Gus. Hulstzer, Tinton, Ill., favors us with a variety of pen flourished cards, which are very attractive.

G. T. Oplinger, Slatington, Pa., sends us a quantity of very handsome designs for flourished cards.

C. F. Huntington, New Richmond, Wis., writes a handsome letter inclosing some fine specimens of cursive writing.

Oliver H. Goldsmith, the veteran penman of New York, sends us some very handsome specimen sheets, engraved from his writing and flourishing.

E. L. Barnett of Elmira, N. Y., sends several specimens of cards and flourishing, which, though very creditable, lack that clear, bold appearance of a master penman.

Joseph Fowler, Jr., sends us a fine specimen of letter writing, and a very beautiful piece of off-hand flourishing, but too delicate for reproduction, or we would serve it up for the JOURNAL.

C. N. Hamilton, New Augusta, Ind., sends a photograph, of a large pen portrait of Washington, which is too much reduced in size to enable us to judge very much of the quality of the original.

G. R. Rathburn, principal of the Western Business College, Omaha, Neb., has sent us a very elaborate and fine specimen, which has been accepted for publication in the "Compendium."

Thomas J. Stewart, penman at the Capital City Commercial College, Trenton, N. J., has sent us several of the most elegantly written letters we have received; his writing is excellent in every respect.

J. D. Montgomery, Milton Mills, N. H., sends two pieces of very free, graceful, off-hand flourishing, and also a good specimen of plain writing; like most other specimens received, they are too delicate for reproduction.

P. E. Holly, Forestville, Conn., incloses some very neat specimens of card writing, especially one, on which the "Lord's Prayer" is inclosed inside of a circle, the size of a three cent piece, and is a pleasing novelty.

H. C. Kendall of Boston, Mass., sends us three fine specimens of off-hand flourishing; we regret that the extreme delicacy of his lines renders their reproduction upon relief plates impossible, and consequently prevents us from presenting them in the columns of the JOURNAL.

Answers to



C. L. V., Millersville, N. Y.—How many plates are there in "Williams and Packard's Gems?" Ans. Fifty. Is there any instruction in penmanship given therein? Ans. None but plain and ornamental copies. Are any of the plates in the "Gems" duplicated in the "Guide?" Ans. None. Can you furnish both? If so give price of each. Ans. Yes, for dollars for "Gems," two dollars and fifty cents for "Guide." Please give the length and width of each in inches. Ans. 9x13.

W. B. K., Loxington, Mich.—You can improve your writing without the aid of a teacher by procuring the hand-book of instruction, and a set of copy-books of either the Spencerian or Payson & Dutton systems; study carefully the text-book, at the same time try practice after the copies. If you desire something more brief and less expensive, address D. S. Musleone, Quincy, Ill.

E. C. B., North Grantham, N. H.—To make card writing about pay is very difficult, and is seldom done; in connection with teaching writing, or other pen work, it is often profitable; you write a good business hand, and other qualifications being equal, you ought to be able to secure a paying position, although such positions are rare at the present time.

A. G. W., Footville, Wis.—Although your writing is not up to a standard requisite for a teacher or professional penman, it possesses the qualities of good business writing, being easy, graceful and quite rapid; with a very little practice under the tuition of a really skillful teacher, you would write an excellent hand.

J. C. McC., Fugrore Grove, Ill.—We will endeavor in some future number of the JOURNAL, to publish some selections suitable for inscriptions in albums. Will readers please send us contributions, original or selected, for that purpose?

F. W. M., Peoria, Ill.—Your cards are very creditable, considering your age and practice. You should have some skillful artist to criticize the form of your bird, and point out to you its imperfections.

D. W. B., Factoryville, Pa.—Will answer you in detail in next number of JOURNAL; your specimen received, too delicate for use; see advice to penmen and artists in another column.

J. C. M., Evansville, Ind.—It is desirable that work designed for "Ames' Compendium" should be sent in as soon as possible, but positively before August 1st.

Why Penmen Should Subscribe for the Journal.

1. Because they will thereby obtain, and can profit by the best thoughts and experiences of others in their profession.

2. If they have ideas or experiences of their own, valuable or interesting to others it presents the best medium through which they can be communicated. Such comparison of thought is alike advantageous to writer and reader.

Why Everybody should Subscribe for the Journal.

Because it treats upon a subject in which everybody has an interest. Who does not desire to write well and is not pleased to see skillful penmanship. The Journal will instruct its readers how to execute the one, and will present a pleasing and extensive variety of the other.

Advice to Penmen and Artists Who Prepare Copy for Reproduction.

We invite the special attention of penmen or artists, who purpose executing work, designed for reproduction by any of the photographic methods, to an article on another page, giving important information upon that subject. Much time and skill are now wasted by persons unacquainted with the requirements of these several methods, upon work which is entirely worthless when completed. We are in real receipt of specimens of penmanship and drawings, some very elaborate and of a high degree of merit, and designed by the sender for publication, who are so entirely wanting in some of the particular essentials for reproduction, as to render their use impossible. This deficiency most frequently arises from the use of rule ink or too delicate a pen—but often from erratically, inartistic lines. Work must be in very clear, strong, black lines, especially as for photo-engraving upon relief plates.

A Good Time to Advertise.

Above all seasons in the year, the time during the next four months is the best for advertising. Especially is it so for all penmen who wish to secure good places as teachers for the coming season. Principals of business colleges and others are often on the lookout for better men than they have, also teachers sometimes would turn their places over to others if they could find good ones to take them. There are changes continually occurring, and especially in the summer, and good strong advertising in the JOURNAL will be apt to yield fruit.

It Pays.

There is, probably, no one accomplishment equal to a good handwriting as an aid to a lady or gentleman seeking employment in any commercial or business pursuit.

It is an accomplishment which always speaks for itself. We have known business firms to advertise for clerks and assistants, requiring all applicants to address a letter in their own handwriting, the letter being the only evidence required as to qualification; and we will venture that it seldom happened that the best qualified applicant was not the successful one. It therefore pays, in a business point of view, while as an accomplishment it can hardly be over-estimated. No lady or gentleman can afford to allow any good opportunity for bettering their writing to pass unimproved.

Packard's Complete Course of Business Training.

Packard's Complete Course of Business Training is a work of ninety-three pages, and contains more practical common sense, skillfully applied to business and accounts, than any other work of nearly equal size we have ever examined. Like every thing else from Professor Packard's pen, it is the very essence of the matter which it treats. No teacher of book-keeping should fail to examine it.

Exchange Items.

The *Chiropractic Medley*, published by William Clark, Toledo, Iowa, is devoted largely to the subject of penmanship, and is full of interesting reading matter.

James T. Knauss, who recently purchased the business college at Easton, Pa., sends us one of the most sensible, tasty, college papers we have seen; it speaks well for its author.

The *Bellefonte, Ont., College Journal*, published by S. G. Bratty & Co., is an eight page paper, of fine general appearance, filled with sensible reading matter and information concerning the excellent course of instruction given in the college.

C. G. Sweetser, Grand Rapids, Mich., publishes a large four page college journal, containing considerable interesting reading matter, especially a lecture before his students by Harvey J. Hollister, is replete with sound, sensible advice to young men.

A Rare Prize for All Lovers of Skillful Penmanship.

We shall continue to send a copy of the John D. Williams master-piece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Packard.—You are quite right in assuming that Mr. Williams considered this specimen his best effort in the way of lettering and flourishing combined. I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of off-hand flourishing yet produced.

well enough to have concert movements in general muscular drills on practice paper, or in tracing a copy with a dry pen, simply to get the movement; but when it comes to the writing itself, the best result requires more individual liberty. No penman can write as well when required to keep time with others as when left free. If any one doubts this, let him try the experiment himself."

The above item comes to us from some unknown person who evidently desires our opinion upon the subject.

The practice of requiring pupils to accompany the strokes of the pen with counting in concert, may serve a good purpose, with advanced and well classified pupils in the hands of a skillful teacher of writing, but when practiced in large classes of young and poorly classified pupils by an unprofessional teacher, it is the worst of humbugs, and can not be too severely condemned.—Ed.

Paragraphs.

BY PENSTOCK.

A method of writing without ink or pen—write with a pencil.

Recipe for making ink:—Take a barrel of soft water, put in cellar; when dark, bottle for use.

A sentence of thirty-one letters containing all the letters of the alphabet: "Jack, don't quit, vice, whip or flag my boys."

An apology for not making progress in penmanship:—"If I should write better people would find out how I spell."

It was demonstrated in the Howland will case, where a forgery was alleged, that the chances that a signature could be made twice alike were 1 to 2,565,000,000,000,000,000,000.

Italian shade writing is like the punishment preferred by a school-boy—light strokes downward, heavy strokes upward.

The letters S X Z and the numerals 3 and 8 are exceptions to the rule "seeing is believing," as the parts which are equal or nearly so, will, when inverted, show a marked difference in size.

A blind man named Matthew Mutton has written as much as to write all of the Old Testament on a page of foolscap paper, and is at present learning phonography by which he expects to write the same in the space of a square inch. He has also executed what appear to be fine steel engraved portraits of distinguished authors, but which upon close inspection are found to be the works of the author written in full.

[The editor of this journal is not responsible for all the spouting done by this Penstock.]

American Brains.

The *Thunderer* of London is right. There are brains in American industry. Why, the great Corlies engine at the Centennial Exhibition had brains, for I saw it pick up its own valves and drop them when there was just steam enough on, and very few men can be trusted to do that. It had so much sense it would not waste a pound of steam, for it knew that steam cost money.

American brains shine in the high noble and exact fitness of the work that is commanding over the markets of Asia. It is the busy brain behind the cunning hand that guides the great artisan to perfect his workmanlike, just as the soldier of the artist must be mixed with brains if they are to be radiant forever. And yet American industry has been struggling under the disadvantages arising from political disturbances and financial disorder. We must endeavor to remove our professional politics from the



Professor B. F. Kelley says it is a model in all respects to be imitated but not excelled.

Professor J. H. Linsley.—I am astonished that even Williams could have pronounced anything so near perfection. The flourishing, lettering, shading and stippling are marvels of accuracy and beauty, while the reproduction fully equals the original.

The *College Tell-Tale*.—It is the finest piece of lettering and flourishing that Mr. Williams ever did, and is considered by penmen as wholly unexcelled. It is the finest specimen of photo-lithography we have ever seen.

Counting While Writing.

"It seems that there is a recent educational gimick called concert-writing, or a plan for making a school full of children keep time in the strokes of their pens on the copy book. The *Indiana School Journal* thus disposes of it: Concert-writing is a humbug. 1. Because it is impracticable with most teachers. Nine teachers out of ten who pretend to teach concert-writing utterly fail in the concert. Many and many a time has the writer gone into a school and found the teacher trying to have the children write in concert. The teacher would say, one, two; one, two, three; four; one, two, three; one, two, three; or, up, down, up, down; up, down, up, down; but only a few times has he found the children keeping time with this counting. It is safe to say that not one teacher in ten who attempts to teach children to write in concert succeeds, even creditably. 2. Even if children could be made to write together, it does not pay. It may be

Why is a specimen of penmanship like a dead pig? Because it is done with the pen.

Children at school learn the alphabet, but do not acquire the syllables hachely until after graduation.

A Bragg informs us that he can write a four-page letter (commercial note) in five minutes and make nothing of it.

"It is a good thing to have a handsome penman for a bean," said Fannie, as she glanced over a *bullet* done of a friend. "Yes," replied Jennie, "but the penman is handsome I don't care how ugly the penmanship is."

The importance of legibility in penmanship was illustrated by a telegram received by an affectionate husband whose honeymoon had but recently passed, which read as follows: "Your wife had a child last night—bring him well." The intelligence intended to be conveyed was that she had a child.

Jacob.—"Fritz, did you ever see a man write out a bog poe?"

Fritz.—"Was ish das you ask by me?"

Jacob.—"I almost once heard a man say he could write shoot as vell nut a pig pen as a lictle vone."

"I live by the pen," said one of those writing masters who impart a beautiful hand writing in "six easy lessons," and whose "velvet hair" excels his neatness. "Indeed," said the person addressed, "I thought you lived in it."

pathway of intelligent industry. There is a character for strokes of the pen.

One virtue in which Americans are not conspicuous they need to complete the round of their triumphs. It is thrift. The growth of two blades of grass or two stalks of grain where there was one should be celebrated. Cutting down trees was the beginning of our industry. The time has come to plant trees, and to cover the fields with clover to bind up the wounds of the soil—to restore to the fire-swept deserts the blooming wilderness, tempting the gleaming rains from heaven that the waste places may be fruitful; that the rivers may not run turbid with the riches of the earth to the seas, and that the great continent we inherit may be good for the generations that are to come.

The Soul of Eloquence.

How shall we learn to value the merits of men. By eloquence? To rule them by pseudo? Do you seek genius and worthy fame? When and howed feeling would you write of utterance, ask us tell of eloquence!

And when you speak in earnest, do you need A search for words? Oh, these fine holiday phrases, By eloquence? To rule them by pseudo? Do you seek genius and worthy fame? When and howed feeling would you write of utterance, ask us tell of eloquence! These glitter ornaments, are good for nothing! Can they put into words the things that no one is understanding as the wind that whistles In autumn? the dry and wrinkled leaves!

If refuse does not prompt, in vain you strive, If from the soul the language will not come, By its own impulse to inspire the learners, To make words with conscious and unfeeling, In vain you strive, in vain you strive earnestly, To put into words the things that no one is understanding as the wind that whistles In autumn? the dry and wrinkled leaves!

But never hope to stir the hearts of men, And mould the souls of nations into one, By words which come not native from the heart.

—Guthrie in *Deaf's Senior Speaker*.

The Only Way to First-class Penmanship.

Did you ever see a horse in a tread mill constantly stepping yet remaining in the same position all day perhaps. Like the caged squirrel in his wheel, with all his efforts he does not get ahead.

Were these animals released they would pass over miles of ground with the same efforts that they use upon the wheels in their cages. In this article we will hope to show that many in the profession of penmanship are working in a treadmill and making no progress, wasting years in fact, while in ability, in money and reputation they are no better off than years before. Like the horse in the treadmill, they wonder why they make no progress, for truly they are, constantly struggling to get ahead. They study, and practice, and think and think, but yet do not become first-class penmen, all because they are working in a treadmill. Do you ask what this treadmill is? We answer, *Ignorance*. We know it is so, for we have worked years in ignorance and wasted time which is money, and patience, all because we did not know how really ignorant we were. There are hundreds of things we know that we did not then, and so many times have we been shown new things which had never before occurred to us that we have been forced to see that our slow progress was owing to wasted effort in ignorance. We once thought we knew it all and only needed practice to make us perfect, but how thoroughly have we learned the truth of the proverb, the "fool is wise in his own conceit." Some eight years since we had the good fortune to be chosen to act as special agent for the introduction of Spencerian copybooks into the public schools of the West. During three years in this work we were constantly discussing methods of teaching penmanship with well educated public school teachers. Each had a notion of how to explain letters, conduct classes, &c., and among the thousands we met we gained a host of new ideas of the value of letters, how to teach them and explain them more than we ever thought could have possibly been discovered. A later experience of two years as superintendent of writing in the St. Louis schools enabled us with seven hundred teachers to test the various methods which had been gathered in previous work, and so satisfied are we that there are hundreds of excellent ideas not embodied in any published system or text, that we do not hesitate to say that when all that is published is considered there is vast number of ideas and methods that one will be ignorant of. We do not wish to condemn authors for not publishing more, for it is not possible to make many things clear in books without great effort and expense. We are satisfied that no one has ever become a first-class penman from studying books nor writing after the models in copy-books, and when we consider the chances of one's making himself first class by practice and study alone, we feel sure he will work in a treadmill long as he does it. There are hundreds in this country who think they understand penmanship and need only practice to do first-class work. We have seen scores fall who labored in this way, and we feel safe in asserting that with such the chances are twenty to one against success.

That there are so few really first-class penmen is owing to the fact that the many who aspire to success adopt the tread-mill plan, which never did and never will make penmen. True, there are many who take this path, have acquired some skill by their own efforts and think that continued effort will crown them with superior ability. While we will not affirm that wondrous will not continue to happen, we should like to learn who outside of the genius of a Spencer or a Williams have ever been so rewarded. There have been many engineers who have tried the experiment of driving two engines to pass each other upon the same track, but it yet remains for a genius



to do successfully. We presume engineers will continue to try to solve the problem, but we think all who thoroughly understand the experience of others will not deem it a wise experiment. We ask who there in this country who is a famous penman who was self-made? We think we can point to fifty failures to each success. The history of famous English penmen for over three hundred years gives the names of those who trained them. The pupils of great penmen were the ones who became great, and so their pupils in turn became experts. In America, to-day, strip from the pupils of Spencer and Williams or the pupils of those who were trained by them, and how many fine penmen have we? How many have become self-taught penmen? Some may think we would never then give up trying, that we do not encourage those who are climbing. To all such we say do not give up the art, but by all means be wise and give up the plan of becoming self-made. If you are not a fine penman go to one and become so. Don't think that because some one has called you a professor that it is beneath your dignity, or that you are too old. There is only one right way, and that is to place yourself under the training of some teacher whose FEETLES BECOME FINE PENMEN, and it will soon be seen that with abundant knowledge and well guarded practice combined that all previous conceit will quickly vanish, and an ability to execute beautiful and artistic work will rapidly be gained. Not only this, but first-class ability to teach will be acquired. Whoever strives to win success in penmanship with poor ability will learn to regard it as a curse to his success, and whoever attempts to make others fine penmen when he does not well understand the best methods of teaching the art is a curse to his pupils, for they get into bad habits which may last their lifetime. Nearly every teacher of public schools is of this class. Who ever saw a fine penman who was trained in public schools? We have too many quack teachers, blind leaders of the blind.

The Late Professor E. H. West.

It is with sorrow that we are called upon to chronicle the death of another of America's most prominent penmen.

Professor E. H. West, of Hellestown, Pa., departed this life, from dropsy of the heart and liver complaint, at his residence, on the evening of 12th of May last, having been confined to his bed about six months. During his confinement he rallied several times, the symptoms of his disease indicating improvement, and his family and friends were flattered with hopes for his recovery; but about four weeks ago a relapse took place, and despite of all that medical skill could suggest, or affectionate care accomplish, he rapidly sank and passed away, lamented by a large circle of friends, in the very prime of life, having brought his age to thirty-seven years and three months.

It may not be out of place here to state,

for the benefit of our readers who were not personally acquainted with him, that Mr. West was a strong, powerful man, with a fair promise to live many years, weighing in his best time two hundred and sixty pounds, thus verifying the oft-quoted truth, "In the midst of life we are in death."

The subject of our sketch was born in Hellestown, Pa., on the 24th of January, 1840. At an early age evidences of that artistic talent commenced to crop out, which afterwards placed him in the foremost rank of pen artists. He attended the public school of his native place until the age of nineteen when he entered the Quakertown Normal and Classical School, and under the direction of the Rev. A. R. H. Rose, a gentleman of great scholastic attainments, of which institution he subsequently became the instructor of penmanship. In 1865 he placed himself under the instruction of the talented H. C. Spencer, one of the famous Spencer brothers. In 1867 he formed a co-partnership with Professor T. D. King, then well known by the fraternity as a renowned penman, and gentleman of marked ability. They labored for a number of years with abundant success in the various cities and towns of the Middle States. Later Professor West established a writing academy at Hellestown, where he was engaged for a number of years in preparing young men for the penman's profession.

Several friends of the most artistic official flourishing on exhibition at the centennial last year, were from his pen, placed there without his knowledge or consent, while others received the credit of his skill and hard-earned labor. He loved his profession, and gave himself up to it with a tenacity and devotion seldom witnessed. He was an excellent teacher, and would not recognize anything but a near approach to perfection. Possessing a large amount of artistic taste his company was sought by many penmen and lovers of the beautiful. The halls of his academy and residence are decorated with magnificent samples of his matchless official documents and ornamental work. Struckly speaking, Professor West was a self-made man, obliged, like the world's greatest and best men, to work his way through life single-handed. As a due recognition of true friendship, the writer remembers with pride the many pleasant hours he spent in his studio. The deceased was widely known, and held in high respect by all who came within the sphere of his influence. Being a man of rare understanding and sound judgment, he was ever alive to the best interests of the community to which he lived. Personally he was a genial and courteous gentleman, full of kindly impulses, and his strict integrity and many amiable characteristics won to him a host of friends, who sincerely mourn his departure and extend to his deeply bereaved widow and two children a heartfelt condolence. Professor West leaves behind him, in the hearts of his pupils and friends, a mem-

ment broader than the most imposing shaft of granite or marble ever reared by man. JAMES T. KNAUSS.

PENMEN should bear in mind that the JOURNAL is the only periodical devoted exclusively to the Art of Penmanship, published in the United States, and so far as we are informed, in the world. The publishers are practical penmen of long and large experience, and will spare no pains to render the JOURNAL interesting, and profitable not only to all in the profession, but to pupils and all admirers of skillful penmanship. We trust, judging from our experience thus far, believe that penmen will give liberal support, both in matter and subscriptions to a publication so preciously their own.

Should the JOURNAL reach any person who is not a subscriber, we wish him to consider it a personal invitation to subscribe, and invite others to do likewise. Sample copies sent for 10 cents.

The Expensive Embellishment of the Brain.

Education is to the human mind what sculpture is to a block of marble or painting to canvas. The foundations of society, states and nations, the ascending grade to honor and fame, and the guarantees of a glorious hereafter are laid in knowledge. Yet how vast the number of brains that are left as unutilized, while it is an undeniable fact that most of the vice and dishonesty so prevalent are the products of ignorance and a low grade of moral and moral culture.

What a few States now enforce compulsory education to a limited extent, neither of the States nor the general government has yet determined just how extended or broad the course of compulsory education shall be, nor just what right the State or general government has to compel parents to qualify their children, by an education that will fully develop their higher natures, to a rational discharge of the various duties devolving upon all citizens of a republican government.

It is claimed by many statesmen and scholars that the parents have not the right to withhold from their children an education that would capacitate them for intelligent citizenship, and with average native talents, the occupancy of the highest offices in the administration of State and National affairs. To attain the aim, by depriving it of the requisite culture to fully develop and attain it for service, is considered by progressive reasoners as wicked and cruel as to torture or cripple the bodies of those whose undeveloped minds are greater impediments to the progress of art, science, literature, civilization and the advancement of a more than deformed and crippled bodies.

Considering these premises it is believed that the right and moral duty of the State and Nation to demand that those who are, in future, to be her strength or weakness—her peace and her honor—be the subjects, at least, such educational qualifications as will prepare them to serve for their country and the advancement of the nation, the family circle of states or nations.

In our opinion, education may be justly regarded as the foundation of national greatness, and as parents are the subjects and children the wards of a nation, both owe allegiance thereto, and in recognition thereof, the nation should protect the parent in his right to property and the pursuit of happiness, and guarantee to the child the highest natural and civil rights, by bestowing an education.—*Smith's Catalogue, Literary Institute, New Orleans.*



Kind Words for the Journal.

The *Tell Tale*, published by the students of Packard's Business College: "We have received a copy of the *PENMAN'S ART JOURNAL*, published at 205 Broadway. We can recommend it to all interested in penmanship and excellent reading matter. Prof. D. T. Ames is the presiding genius."

The Student's Journal, published by A. J. Graham, author of the "Standard System of Photography," 563 Broadway, New York: "D. T. Ames, who some years ago conducted a commercial college in Syracuse, in which standard photography was made an important department, under Prof. Holmes, is now in this city, at 205 Broadway, publishing a journal devoted to penmanship, and by the aid of photography will give specimens of chirographic masterpieces. There is probably no man on the continent better qualified than Prof. Ames to conduct such a periodical. The products of his skillful pen are many and beautiful, and show that he is truly an M. P.—not Member of Parliament, but *Master of Penmanship*. Of course the lovers of penmanship everywhere in the country will want this journal."

Republican Register, Galesburg, Ill.:
 "THE PENMAN'S ART JOURNAL, edited by
 Messrs. A. H. Hinman, Pottsville, Pa., and
 D. T. Ames, 205 Broadway, New York, has
 been received. The gentlemen are first-
 class penmen, with large experience, and
 it is useless to say that the JOURNAL is any
 halfway production—but to the contrary,
 is one of the best publications of the kind
 ever issued."

Troy (N. Y.) Daily Press: "THE PENMAN'S ART JOURNAL is most beautifully illustrated, and is the only publication in the United States devoted entirely to the subject of penmanship. It should receive the hearty support of the entire profession. No professional penman or aspirant for pen honors can afford to miss a single copy. The articles are from the pens of some of the best penmen in America. As for the engravings, it is enough to say that Prof. Ames has charge of that department."

Chirographic Medley, Toledo, Ohio: "The PENMAN'S ART JOURNAL is filled with very interesting reading for all friends of the art it represents."

J. French, Effingham, Ill., says :
 "I must say I am delighted with the JOURNAL. No teacher of writing can afford to be without it."

G. T. Oplinger, Slatington, Pa.: "The JOURNAL is very interesting. Just what we have long needed."

A. J. M. Hosom, of the Ohio Valley Business College, Parkersburg, W. Va., in a very easy, gracefully written letter, says: "We were so much delighted with the JOURNAL that we shut down business and read every line of it."

C. Basiles, principal Commercial College, Dubuque, Iowa: "I am delighted with the May number of your JOURNAL. Long may it live and prosper."

Mr. E. Blackman, Worcester, Mass.:
 "The JOURNAL for May is received. If it

H. C. Kendall, Boston, Mass., says: "The matter, the style and general appearance throughout is certainly of a higher order of excellence than any of its predecessors."

Zerah C. Whipple, principal of Home School for Deaf Mutes, Mystic River, Conn.: "The PENMAN'S ART JOURNAL is received. I have read it all; I am delighted with it. Every teacher and all others who are interested in good penmanship should come forward to its support."

MAYHEW BUSINESS COLLEGE, }
 IRY MAYHEW, A. M., PRESIDENT. }
 DETROIT, MICH., MAY 25, 1877. }

Dear Sir: Some one has kindly sent me
 two numbers of the *PROMASTER'S ART JOURNAL*,
 and I am glad to hear that you are inter-
 ested in the work. I have no objection to
 have to request you to send it to my ad-
 dress for one year. You will find the sub-
 scription price inclosed. Although pen-
 manship is not my own immediate de-
 partment of work, still I consider it of the
 first importance in a business education.
 A correct knowledge of the principles of ac-
 counts, with legibility and accuracy in re-
 cording work, are essentials whose value to
 the business man is greatly increased by a
 neat and plain handwriting, which every
 man should be able to write. The value of
 the commercial value of his labor, should
 study diligently to acquire. Wishing you
 success with the *JOURNAL*, and not doubt-
 ing you will richly earn it, I am,

Truly, yours,
IRA MAYHEW.
PROF. D. T. AMES, New York.

Peter High Stauffer, Quakertown, Pa., says: "The JOURNAL certainly is superior to anything I have seen yet of the kind. I used to think the *Gazette* was not to be excelled, but the JOURNAL certainly is better."

J. C. Bryant, President of the Buffalo Business College, says: "The May number of the JOURNAL is so beautifully gotten up, and so well filled with sensible and spicy matter that I feel it almost a duty to oblige my subscription. I need not express a hope that it will be a permanent success, for there can be no failure if you keep up the present standard."

H. Russell, Joliet Business College, says: "I am in receipt of the JOURNAL for May. I am more than pleased with its fine appearance, and it certainly seems that since we have at last got the right man at the helm we shall have what has long been needed, a good peelman's journal."

J. C. Brown, Fletcher, Ohio: "It is just what penmen want. I would not do without for three times its price."

J. B. Caudill, assistant principal, Soule's business College, New Orleans, La., writes a very handsome letter, in which he says: "I congratulate you on the metamorphosed condition of the JOURNAL—the transition which I strongly urged friend H. to make. The reading matter is full of absorbing interest to every lover of the art, the illustrations are graceful and instructive. I wish on that success which your landable enterprise so justly merits."

Cns. Gulsizer, Toulon, Ill.: "If the subsequent numbers of the JOURNAL for the year are equal to the last number, five dollars would not tempt me to part with them."

A. J. Taylor, principal of Business College, Rochester, N. Y.: "I am pleased with the general appearance of the JOURNAL. It is not only of great assistance to our learning to write, but really a necessity with teachers and pupils."

O. P. DeLand, Fond du Lac, Wis.: "The ENMAN'S ART JOURNAL is the best of anything in its line yet published."

C. R. Ruessels, Chicago, Ill.: "The ENMAN'S ART JOURNAL is such a publication as the art which it advocates demands. It is able and beautiful, and should be in the hands of every teacher as well as admirer of the art."

J. W. Swank, United States Treasury Department, Washington, D. C., writes us the most elegant letter, in which he says: "Your JOURNAL is a 'jewel.' It is the best dressed, the most ably edited, and contains more real 'hard pan' information in its columns than any paper of its class has ever been published in this country."

Mr. E. Bennett, teacher of penmanship at Normal School, Bloomsburg, Pa.: "We have seen no publication pertaining to penmanship that has suited us so well as the PENMAN. It is admirable."

Prof. Gaskell, Manchester, N. H.: "The PENMAN'S ART JOURNAL is received, and is full of valuable reading matter of interest to penmen and students of penmanship. You deserve success."

The foregoing are but a small portion of the kind messages received in behalf of the JOURNAL. Were we to insert them all, no space would remain for the many other writings we must say. We fear we have already trespassed too far upon valuable space with a matter chiefly interesting to ourselves, but we trust our readers will forgive this once pardon what may seem to them our vanity, in thus repeating to such length the kind words of our patrons. In the future we shall leave the JOURNAL to speak for itself.

Graphiology.

By ROBERT WOOD:

Graphology, as most of our readers now, is the art of deciphering character, habits, &c., by means of the handwriting. Although not much practiced in the United States, it is followed to a great extent in Europe, so much so that England has become a recognized trade country, well-livelled by a select few who regularly advertise their profession in the daily press. Indeed, it is somewhat surprising that in our God-abad country, which is ways foremost in taking hold of or developing anything new in science, literature and art, that this science has not been utilized to a greater extent, especially when we consider what a valuable adjunct citizenship is to our various industries and professions, which may be chiefly attributed to the vast area of the land, our connection with foreign countries and last, but not least, the superiority and number of our excellent penmen. Hence it follows, as the science of graphology is likely to be established (it being already unconsciously practiced by our merchants, manufacturers and business men) that it is incumbent upon our growing youth, to cultivate their graphological abilities as earnestly as possible, to the end that when entering upon the duties of life, their first introduction to strangers will be generally by letter from their own quips, &c., the recipients from their opinions as to the character, habits, &c. of those who are likely to be associated with them. This more particularity applies to the feminine portion of our manly, as their character and ability

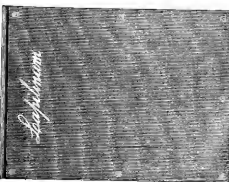
not be readily ascertained from outward appearance and the difficulty, from intricate motives, of inquiring into their minds. It will therefore be seen how important it is that our young ladies should constantly practice their penmanship, for if it is not given to everyone to excel in this, it is certainly to some. To all it should be legibly and definitely. In the execution it may not be inappropriate to call attention of our readers to the singular fact that whilst in England the ladies excel in penmanship, in *sentences, style and beauty of writing*, here, in our own favored land, the reverse is seen, the gentlemen outshining the ladies fifty to one in point of superiority of penmanship. This may be attributed to the cramped style of writing which is the result of the confinement of letters that our ladies have been taught. A beauty of style and perfect freedom in writing is probably, nothing superior to the *angular* writing so much affected by the English ladies. This we are pleased to see gradually being appreciated and adopted with us, and we cannot close this brief reference to the science of graphology without strongly recommending our prospective students to the introduction of penmanship generally, and to the study of a beautiful style of writing for ladies. It is our intention to enlarge upon this subject in some future article.

subscribe now for the JOURNAL, so as to
are all of the enlarged and illustrated
numbers; at the rate we are now receiving
subscriptions, our back numbers will soon
be exhausted.

A Good Name

[illegible]

Woman does a good deal to discourage lofty sentiments of patriotism. When a man is leaning over a back fence telling a neighbor how he would shed his last drop of blood for suffering Louisiana, it disturbs him to have his wife yell from the kitchen: "Look there! Are you coming with that bucket of water, or shall I come out and see to you."



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OFFICE OF DANIEL T. AMES,
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The attention of all skillful penmen is hereby invited, and a contribution from their pens solicited to work upon ornamental and artistic penmanship which is now being in progress, and shall complete an

The printing will be by a new and excellent photographic process by which will be reproduced an exact duplicate of the original pen and ink work, with the same texture and color as the original. We desire, if possible, to have the work of every contributor printed in the United States represented in this book. It is our hope that this volume will be the most comprehensive, interesting and valuable to penmen ever published, but one thing is certain, it will be the most complete and valuable of its kind ever published, and a central exhibit of the present advancement in this country. The names and addresses of contributors and penmen are invited to contribute an original ornamental design to the department of ornamental penmanship, the same to be submitted to the Editor of the *Pen and Ink*, and as the printing will be in facsimile of the original pen and ink, each contributor will stand fairly upon

Those who desire to contribute to this work will please inform us at once, stating to which department, when we will forward a circular containing the detailed information with instructions regarding the manner of executing the copy, in order to secure the best result when printed.

To be accepted, contributors must give immediate notice, and have their work completed on or before August 1.

Yours, very respectfully,
DANIEL T. AMES,
Artist Penman and Publisher.

THE Penman's Journal

EXECUTED WITH A PEN BY D. AMES

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor.
A. H. BENMAN, Associate Editor.

NEW YORK, JULY, 1877.

VOL. I. NO. 5.

How to Win Respect.

All men are judged in a great degree by the business or profession in which they are engaged. The dry-goods merchant and the liquor merchant take a different rank according as their business is considered useful and honorable. The lawyer and the doctor are in all communities considered among the solid men, and are chosen to positions of honor. There is a respect which communities show to members of each profession according to the dignity which members of a profession command for it. We have endeavored to show in former articles that while in the profession of penmanship there are those among it that do themselves honor, there are many who bring it into disgrace in various ways. How often do we hear of some pupil in public schools who, dull in everything else, was a beautiful penman, and even in after years we hear of the same persons who can scarcely spell a word correctly, yet can drink and write with equal ease. There are many who when they discover in themselves a natural aptness in writing, cease to qualify in anything else, and the first moment you get into their presence you discover that they are penmen, and the only subject they are disposed to talk about is penmanship. A few such horses soon create an impression against penmen which affects all others in the profession. Not only this, but the cheap prices which many ask for their services are largely the reason that penmen as a class take a low rank in the general estimation of the public. As a rule each man's business is uppermost in his mind, and if one allows himself to talk his business to others, he will easily begin to bore his hearers. In our experience among the general public we have found the most agreeable and liberal-minded people to be those who in conversation rarely mentioned their business. They seemed well-informed upon all subjects, and because they did not bore us with their "hobbies," we respected them for it. In all professions we have found the brightest ornaments and most successful men among those of this class, and the most unsuccessive ones among those who dwell most on their hobbies, and wherever they would find a hearer, begin to bore. Among the members of one's profession the freest exchange of thought upon their common hobby is desirable, but in the world outside one cannot be too well prepared to converse upon every other topic. The smartest men are always among that class, and they are always agreeable and sought for as being companionable because they never bore. The eminent Spencer was one whose highest pleasure seemed in conversing upon every subject of common public interest, and his literary attainments were of no mean order. No man ever thought of him as a bore, for only when he knew it would give pleasure to others would he broach his personal hobby. Had he been different he never would have achieved his greatness, but been dubbed a bore, a sort of

Blind Tom prodigy, who to be great in music was stupid in everything else.

During the ages of from eighteen to twenty-five, when the fever to become penmen catches so many young men, we find that their limited contact with the world causes them to neglect every other study but penmanship, and so much do they delight in compliments that they seek for them in every direction, and once fixed in the habit of talking of their hobbies they seldom outgrow it if they remain in the profession. While we feel that his every penman should think much of his business and among other penmen exchange ideas as freely as possible, we feel that when away from penmen they should be liberally informed upon every subject of public interest and seem to be deeply interested in the thoughts of others. It is too common a thought with the public that if a man excels in any one thing, he is worthless in anything else, but where a man seems to be capable of thinking deeply and talking freely and intelligently upon many other topics than his own, he quickly rises in popular estimation as a man of more than ordinary ability. Such men win immense popularity and success. Such men bring honor upon themselves and are a credit to their profession. They are not only clear thinkers outside of their profession, but in it they show better balanced minds, and knowing the public well, know best how to adapt themselves to it and win success.

Many a man has left the profession of penmanship for some other occupation in which stood higher in public estimation. They were constantly being told of some splendid penman who was a fool outside of his writing, or of others who wrote cards in some saloon for his liquor, or of others who were teaching twenty lessons for \$1.50, and others who were racials. Such allusions are keenly felt by those who feel that they deserve the public confidence and respect, and who can blame them for seeking to be rid of a business which is so dishonored? Here and there a penman takes for his motto, "check," which is another name for impudence, and with bold assertions and an elastic conscience wins a degree of pecuniary success, but never will the public come to respect the profession of penmanship till penmen themselves honor it by abjuring respectable prices for their services, and become intelligent upon general topics and in every way true gentlemen.

A. H. H.

The Cause of It.

People, as a rule, are what they are educated to be, and in their judgment of men in any profession they form opinions through the experience they have had with those in that profession. If a community has so fortunate as to meet professional penmen who are straightforward gentlemen, its opinion of the whole profession is a favorable one. If, however, it has found one black sheep among those who has met its good opinion is badly wounded, and it is apt to

judge all others with a large degree of suspicion.

The many communities are much prejudiced against penmen is true, and the greatest obstacle to the success of very many in the profession is this fact. While we do not propose to accuse many members of our profession of being actuated by evil motives, we hope to show in what manner the seed is sown that ripens into such distrust of penmen. It is true that the ability of one to write better than another does not always enable him to make the other write as well as he. Because one person is in health it does not follow that he is able to bring others to the same degree of health. A man who would claim that because he was sound and healthy he therefore possessed all the qualifications of a physician, that he could detect the cause of others' ills and apply the proper remedies for a cure, would be considered a quack of the worst kind. Yet there are many in the profession of penmanship who, because they have ability to write well, consider themselves competent to point out all the faults and bad habits of others, and are able to apply the proper remedies to bring them into an easy, graceful style of penmanship. All know that it is a hard enough task to correct one's own faults and become a good writer. If this is true, how vastly more difficult is it to correct the faults of a whole class and bring them to a good degree of skill. Is it unjust to say that there are many quacks in the profession of penmanship? Many who have never been trained how to teach and are forming classes on the strength of their own good writing, yet are sorely puzzled as to how to teach them. With such ability many persuade the public that good writing can be acquired in twelve easy lessons, and those who do not detect the folly of such a proposition soon find that they have paid their money in advance and that their high hopes have not been realized. Thus do many communities learn to place little value upon the promises of writing teachers, and thus do thousands, who have not become good writers under such teachers, give up forever the hope of becoming so.

Let us look at the profession of music. Is music any more desirable than good penmanship? Is it as useful and does it not require as much study and practice to become a fine performer as a fine penman? Yet do music teachers offer their own throats or try to bludgeon the people into believing that music can be acquired in twelve easy lessons, say for two dollars? No; every community of any size and taste lists its best music teachers, who charge good prices and are respected and supported, and they keep their pupils for months and years even. Not many years since the singing school master and the writing school master were considered of the same class. The singing school master would promise to teach one to thoroughly understand music and sing well in twenty lessons, terms low, but in advance, and they won for themselves the suspicion which hundreds of communities have of writing masters who promise much and do little.

Music teachers have reformed, and there is a large army of them in our country who are making a much better living than the average penman. They recognize that it takes time to teach music. Would it not be well if a school of writing would themselves bring their profession into that respect and gain for it that support which is given to teachers of music? Can any penman afford to prove that he is a liar and a cheat by undertaking to establish in each pupil of a class an easy, graceful and permanent handwriting in twelve or twenty lessons? Did ever any penman gain his skill in that time? True, the principles of penmanship may be explained, pupils may be told to sit in this or that position, to hold the pen so and so, to do this and that, but as they ever made to do it all and write in their new way with ease and exactness in a short course of lessons? The most expert teacher that ever lived could never do it, and why should those who have never been trained to teach, attempt what they know they cannot accomplish. That "how they is the best policy" is either true or false. If true, then let all penmen practice it. Let them practice it best in learning how to teach, not by experimenting with classes which pay them for good instruction, but by a course of training under any good teacher who makes good penmen of his pupils. Then when a knowledge of how to teach is required do not attempt or promise to do what cannot be accomplished. The public, as a rule, have good sense and will place much confidence in a man whose promises are within the bounds of their reason. If there is anything in the methods employed by music teachers worthy of adopting, well and good. Whenever is square looks square, and whenever works upon the principle of squaring his thoughts and actions will win a square, a success and respect of the highest order.

A. H. H.

Literary Penmanship.

By PAUL JANTHON.

There is always a thrill of something akin to reverence in our intercourse with men of letters. From the blurred and often inaccurate photograph, to the introduction, the esthetic hand-grasp, and less frequent, though most exalting of all, that half hour spent in rapturous intercourse, there runs a subtle activism of thought, and influence which, resist it as we will, infects us as surely and completely as the crisp exhilaration of a ramble at dawn through autumn woods, or a plunge at evening in the buoyant waters of a summer lake. Our idolatry of men and women, in this enlightened age, is only second to the trust and reverence with which the ancients regarded their Olympian deities.

As the author's power must find all its utterance through a single channel, and that one which is free for all to employ in their several capacities, viz., the pen, so much of our reverent curiosity centers about the course of that frail talisman

yourself. Begin with the determination that you will lean upon no one—but your *self*.

"Look upon your teacher as your best friend, and receive his suggestions with kindness. Do not discourage him; you cannot comprehend everything in one day, or one week. It is an old proverb that 'it is darkest just before the dawn of day.' Encourage, and you will contrive to be cheerful character. Faith is a wonderful motive power, not less in temporal than in spiritual things. If a young man makes up his mind that he will accomplish any laudable object, and bends his energies to the task, he is almost sure to succeed.

"It should be remembered that to acquire a good business education requires many qualifications, and that these qualifications cannot be obtained without close application and diligent study. The idea that the education in question can be secured without much personal effort should not be entertained for a moment.

"The least that is required of a business man in this age of the world is, that his orthography be correct, his knowledge of grammar and composition acceptable, and his pen capable of accuracy and rapidity in calculations, and be a good penman. These requirements—with a thorough knowledge of accounts—are indispensable to the modern business man.

"The acquisition of knowledge, although requiring close application, and often less study, seldom fails to afford the student real pleasure and substantial profit. Knowledge is varied, and is not to be obtained wholly from books.

"Much benefit may be derived from a study of human nature. Much of our success in life depends upon the faculty of pleasing, and of being pleased. A person who is friendly, unobtrusive, and who renders himself miserable, but makes all who come by him associates uncomfortable; while the case of a person who is genial, frank, his good nature being infectious, and secures for him our warmest admiration and affection.

"The amenities of life should be sedulously cultivated. Politeness is a cheap accomplishment, which possesses a magic power. Gentlemanly conduct is always in place, and never more so than in the schoolroom. Vulgar language and bad manners are always out of place. They are the result of ignorance and ill-breeding, and should be thoroughly eschewed at all times.

"You are engaged in a good work, and are surrounded by those who take a sincere interest in your progress and well-being. Be true to your duty; you will be diligent in your studies, remembering that to reach the summit of a hill you must mount step by step, and never accomplish the whole ascent before you attain the view-point, where you gather in all the beauties and the benefits of your journey. You are now treading the hill of difficulties. Let your progress be marked by patient and persevering effort, even though difficulties meet you at every step. Remember that diligence is the mother of good time. Overcome all obstacles until you reach the view-point, where you shall be seated in the best possible manner for your life-work, and you will have no reason to regret the course you have pursued."

Remarks on Penmanship.

BY A. S. MONTGOMERY.

To say nothing of the mortifying appearance of scrawny or ill-formed handwriting, whether referred to the writer or receiver of even a common letter, awkward penmanship betrays not only an ill-trained hand, but an ill-formed mind, as regards correct and graceful efforts in all of its many associations of thoughts and feelings. There is something intellectually segregating connected with a bad style of penmanship. Nothing on the contrary so distinctly bespeaks a cultivated taste and a disciplined imagination, as correct and elegant cigraphy. During the whole process of acquiring the power to execute a neat and appropriate piece of penmanship, the eye, the attention, the judgment, the taste and imagination of the learner are all undergoing a most effectual discipline. The habits and habits thus formed, are necessarily characterized by the ruling efforts of culture, and extend to the style in which an individual performs whatever is expressive of mind, or serves to embody his mental tendencies and character.

Penmanship is a branch of education which exerts a double power over the habits of the learner, as it not only trains

his mind and eye to the accurate perception of form, but teaches him to overcome the extraneous difficulty of making the hand obey the intellect, and execute what the understanding perceives. No branch has so good an effect in teaching patient and persevering application, by showing how wide is the space which, lies at first, between the ability to see, and the ability to do; and no branch brings with it, as a more direct and tangible shape, its own crowning reward to diligence and faithful endeavor.

All Business Based upon General Principles.

MYSTIC RIVER, CONN.,

June 28, 1877.

Young men who are trying to become skilful penmen should remember that every effort they make in that direction will be a help to them in every branch of business in which they may ever be engaged. There are a few good, business maxims, which every ambitious penman should commit to memory, and then so persistently practice that they will become interwoven into the very foundation of the character. They apply with equal force to the acquiring of an elegant style of penmanship and to the attainment of excellence in any other profession or business. First: Seek instruction from those who are skilled in the business which you wish to follow. Second: Direct your thoughts toward your business. Become familiar with the theory, so that you can think about it understandingly and talk intelligently. All really good work must proceed from correct ideas. If the mental conception is vivid, the hand will execute with greater precision and with far less labor than when the idea is vague and the purpose unsettled. Third: Understand that genius means the ability to work hard and steadily one thing most successful. Fourth: The skilful hand of Prof. James, the Journalist, makes a thing of value, and no one can look at it without wishing to look into it. Though I am not an artist, penman, and am not devoted to penmanship as a profession, I found the articles in the Journal so full of sound, sensible ideas, that I could not lay the paper away until I had read everything it contained. And the thought that I had derived much benefit from the reading of articles devoted to an art different from mine, by which I obtain a living, made me wish to say something to the Journal readers that would express my appreciation of our paper, and at the same time encourage those who are trying to improve, to continue their efforts.

In art as in religion, the promise is to those who continue faithful unto the end.

CHARLES C. WHITELEY.

Thoroughly Established.

It is one thing to possess a good hand writing and quite another to be thoroughly established in it. In changing one style of writing the victory is often claimed too soon.

The first stride, although successful is not always the end of the stride. The scattered columns of the enemy may rally, and annihilated by the defeat sweep down upon their victors with resistless energy.

So will the old habits you have put under your feet unexpectedly rise up and drive you back into the trenches you have just left. You must not flatter yourself that you can conquer them in six or even twelve lessons. You may reach even the Red Sea of success and then find yourself longing for the old bondage for fresh pots of Egypt.

Often have we heard persons say that they wrote better than they did before.

This is due to the fact that when the teacher stopped, they stopped, threw down their pens, folded their hands behind them and before they were aware of it their old habits had them bound, perhaps more securely than before.

I think many teachers make a great mistake in forming classes for a few short lessons. They injure their reputation, and cause dissatisfaction on the part of the student. A little more tuition would be willingly paid for a more thorough course, one that would enable the pupil to become established in that he has undertaken.

Some need only a few suggestions from the teacher to enable them to develop themselves to the highest possible degree in the art, but the majority require constantly the inspiration of a leader. Especially should the younger pupils be under the care of a teacher (and only one if he be competent) long enough to establish correct and lasting ideas.

Dubuque, July 3, 1877.

Summer Vacations.

Teachers in our business colleges are among the hardest wrought individuals we know. Not a few of them teach from one year's end to another in both the day and evening sessions of their school without ever taking so much as a week's recreation. Now this is all wrong; it is killing a man by inches. Is there any good reason why teachers in these colleges should not enjoy a month or six weeks' vacation as well as the teachers in any other institution of learning. All our private and public schools and colleges have a vacation from six to eight weeks, and some even three months; yet our business college teachers labor on year after year, until from exhaustion and monotony of labor, they become mere teaching machines with every gear disarranged, their dispositions sour, and their health ruined.

We cannot understand why proprietors of these schools should so disregard the laws of health and make themselves and their assistants wretched through their mistaken policy of keeping open all the year round. They must know that mental labor requires active physical recreation and rest; and that all the literary and mental occupations that of the faithful teacher is the most deserving. What with the study required to present his subjects properly to his classes, and the hundred and one petty annoyances that are incumbent in every school-room, he appears at the end of the year unquestionably in need of rest from all the cares and responsibilities of his arduous duties.

We are glad to learn there is a growing feeling among some of the colleges in our Eastern cities to view this subject in its true light, and that already some of his wisest heads are giving a month's vacation in the summer without the slightest injury to their business interests, and with no discernible result to their working facilities.

Consider this subject, gentlemen, and see if you don't think it wise to lock up your doors during the hottest weather and rusticate a month. We are sure you will return to your schools with a determination and a feeling to do better work than ever, and if there is not so much money in the exchequer when you return there will be more; a happier mind in a stronger body.

Why Waste Your Time and Skill

by exercising with common ink specimens to send to us for insertion in the JOURNAL. Our table is loaded down with specimens not one of which can be used for illustrations. Some are too inferior in design and execution, many more are excellent in all but the quality of ink used, which is of all grades, grey, purple, brown, blue, green, and black. We have never yet found any but India ink that could be used with safety for work designed for reproduction, and that must be of a good quality. Cannot penmen understand this and save their own time and us from annoyance by procuring good India ink and using it according to directions given in the June number of the JOURNAL?

Commercial Integrity.

OR COMMERCE REFORMED, &c.

A child, who for the first time in his life entered a store, compactly built, ignorant of the slow process by which the building was constructed, and who was engaged upon each other, fancied that the city and a certain unity, that men had cut down the walls of the trenches for the purpose that the complex arrangements on every side sprang from a single design, and that the whole was made like Chinese lantern balls, by caving from without inward.

A similar impression sometimes strikes the child who contemplates the complicated arrangements of business that have grown up in the great commercial centers of the world, where the banks, merchants and insurers, brokers and capitalists, form a vast machine, whose constant operations, so absorbing of its occasional perturbations, seem so inexplicable as the most ingenious products of the inventor's skill. The inexperienced are naturally puzzled to understand how order results from apparent confusion, how the crowds who frequent Wall street and Broadway all find their appropriate places, and the complicated interests of such vast numbers of men are so harmoniously adjusted.

As in the growth of the city the necessities of the time control its development; so in the expansion of trade and commerce, the necessities of the time control its circumstances; and this routine, like all things of slow growth, is permanent. The child who enters the city for the first time must fall into line with his fellows: affairs can no more be changed on his account than the course of a river can be altered, and an entire new plan laid out upon their ruins.

But the question of the greatest practical moment is to know what principle animates this system. The answer is not difficult; it is the principle of *commercial integrity*. This system—faith reposed by man in man—the assurance that contracts will be religiously performed, is the principle which they are understood: this is what gives individuals and to monetary institutions all the stability they possess. The merchant stands upon the assurance that the promptness of his customers; the banks represent the average solvency and integrity of the commercial business community; the prudent man endeavor to keep "an anchor to windward," to be able to sustain the loss resulting from a failure of a customer, yet as the whole fabric of business is based upon credit, that is, upon *integrity*, the man who is not a merchant, or who is not an individual is like knocking out the cornerstone of a building; the whole structure is threatened with ruin. How far-reaching these effects are, many persons, even outside the ordinary business circle, have learned to their cost. With the failure of a merchant, who is ruined; and so with the failure of a merchant, the losses are to come upon some other party. Happily, of course, the losses are so to be a general loss, but rather to reduce slightly the profits of all.

The vital principle of integrity in business transactions has led to the most stringent legislation, and what is a much more important result, it has inspired a public sentiment so universal and intense, that the transgressor, even if beyond the reach of the law, is severely punished by public outcry. The generous mind has nothing but sympathy for the merchant overthrown by under and unlooked-for calamity, and who is thereby prevented from fulfilling his obligations; but for the designed and treacherous man who refuses to stand by his plighted word, who retreats through mean, unmanly subterfuges, the scorn of all honorable men is his fitting punishment.

If rightly considered, *integrity* is the only profitable principle; whatever is acquired by some other means, however good and bad, is more than counterbalanced by the continual losses which inevitably fall upon a man of bad reputation. As before stated, the whole idea of business is founded upon credit, or upon the trust reposed by some other person. If we are doubtful in any man, there will be a thousand hindrances in the way of his transactions. The commercial man will not want to have this idea impressed on the minds of young men; though, to be sure, it is a very low standard of morals which would require the *honorable merchant*; the right should be chosen and followed for its own sake. But as we are not writing upon ethics merely, it will be to us to see how completely duty and interest coincide in this matter, and that no man can take credit for his business without a measure of disgrace, which will not only hurt his head, but imperceptibly bring him to his future success.

It is the honest man, the man of integrity, in view, it is equally his duty and his safety. Honesty and Punctuality, old fashioned virtues, quiet and unobtrusive, but no less, like the exploits of the soldier, make their possessor famous; they ask for no applause, they cost no money, they are the most thrifty and duty ways of life, and bring to him lasting serenity and peace.

A father called his son into a crowd, sleep, saying, "Be honest."

Among the handsome letters received this month is one from A. J. Taylor of the Rochester Business College.

Willis L. Deas, Principal of the Commercial Department of the Wyoming Seminary, Kingston, Pa., favors us with several fine specimens, one of which appears on this page of the JOURNAL.

W. S. Mitchell, Jr. (late of Washington, D. C., with the New York *Evening*) called at our office this week, and among other favors presented us with an excellent specimen of practical business penmanship; also a few printed poetical lines written for a young lady's album at Alexandria, Va., which effusion we may publish in a future issue of our journal.

J. McC. C., Pingree Grove, Pa.—Your specimens are not creditable as ornamental or artistic penmanship; you are wasting your time. If you aspire to becoming an ornamental penman you should at once place yourself under the tuition of a first-class penman, or, at least, consult some standard work upon that subject.

One of the most attractive and meritorious specimens received is a flourished hand, from W. E. Deaus, of Chester, N. H., which with the surrounding flourished constitutes a very unique and artistic piece of work. Mr. Deaus is young and rapidly advancing in his accomplishments, as a penman, he is a promising candidate for the front rank of his profession.

Answers to



R. O. H., Watsburg, W. T.—It is not necessary that all the subscribers need to secure any premium offered should be sent at once. Send any number you may have, and give notice which premium you wish to secure. When the full number are received the premium will be forwarded by return of mail.

C. O. S., Ransom, Pa.—A "pen artist" is one who makes the study and practice of ornamental penmanship a specialty, and should be skilled in designing and executing artistic and effective pen work, such as engraving resolutions, memorials, &c., and drawings of all kinds for reproduction by the various modes of engraving more especially by the photographic process.

The title of "professor" is too often assumed by unskilful teachers and mere novices in penmanship. It should be accorded only to skilful penmen who have attained to eminence as authors or teachers of penmanship.

A Correspondent Asks,

What are the duties of a superintendent of writing in public schools?

The following are some of them perhaps some reader may think of others—

The aim of a superintendent of writing, is to secure superior results in writing from every school, and to bring this about by a great variety of means are adopted.

Success depends very much upon the tact, we will say, the writing teacher, to cause class teachers to assist him by doing good work during his absence.

It is very desirable that all the teachers should well understand the writing teacher's methods and strive to carry them out, and the most certain way to do this is to win the favor of teachers, and explain to them in a teachers' class how to conduct their classes during the writing hour.

All teachers may well be judged by their results and in well graded schools, pupils of one grade should write nearly alike. If they do not, it indicates that some teachers whose pupils excel, are better than those who do not. As a good incentive to poor teachers it is well to exhibit the su-

perior specimens of writing of pupils of a superior teacher, and thereby show what pupils of the same grade can accomplish when thoroughly taught.

The taking of specimens of each grade in the entire schools and placing them on exhibition monthly is an excellent plan.

A very important thing which the writing teacher should observe is to throw his whole efforts into developing the teaching ability of his teachers. And do so by suggestions and talks to them at recess, before school, and at teachers' meetings after school, but not presume to instruct pupils or cause them to lose confidence in their teacher's ability.

The teacher should be praised before her pupils, and pupils should be made to feel that they will surely become good writers, if they observe her instructions.

Otherwise should the writing teacher exhibit superior skill, knowledge and ease in illustrating and imparting, the pupils' confidence in their own teacher will be lost and what she may say or do will not restore to her that attention from pupils which she otherwise would receive did they know no better.

The writing teacher should keep in harmony with the principals of schools, and where they secure good work praise their success and avoid interfering with their methods of securing it.

which by being forced for several hours may cause pain in the arm. We know such practice often causes a cramp in the hand, and especially where the pen is held with a grip. The easiest movement in writing is the mixed, finger and muscular movement, and this is secured with the greatest ease when the arm rests very lightly upon the table and the pen held very loosely. We judge from our correspondent's writing that he depends upon the finger movement mainly for his small writing, and upon the whole-arm movement for capitals. Such a movement excludes the most natural and utilizing movement, the muscular or fore-arm movement. Many of the best penmen practice muscular movement exercises vigorously each day, and in that way keep up an easy, graceful and flowing movement, which always characterizes their work. The best writing comes from a happy combination of the finger and muscular movements, and unless special attention is given to muscular movement exercises, even good penmen will at times find themselves writing with great difficulty and not be aware of the cause.

How Many Lessons Should Constitute a Course of Instruction in Writing?

This is one of the frequent questions asked by itinerant teachers of writing, and



Teachers should be trained to write handsomely upon the blackboard, and also it is the duty of the writing teacher to know whether teachers take the writing hour too rest, or a bit in teaching.

A gentle criticism of loose methods at teachers' meetings will do much good.

The writing of a school or class does not depend entirely upon the careful writing done at the writing hour, for in the writing of spelling exercises and other class papers too rapid and careless work may do much to counteract the good results of the writing hour. Then the papers should be frequently inspected and if they are carelessly prepared, the attention of the teacher should be called to the fact.

The earnest superintendent of writing, can find much to do towards developing good results, and we believe they can be secured in no better way than by making each teacher do all the class-room work, and retaining the entire confidence of pupils in her ability.

What May be the Cause

A correspondent asks us to explain the cause of his arm paining him after a few hours' careful writing. In reply we will say that we are not sure that we shall be able to hit upon the cause of his trouble, yet we will let our light shine upon what it may be. In doing careful writing persons are apt to lean forward upon the forearm and cause a cramped movement,

ing any number of lessons, it is practical for an itinerant teacher to give, but with skilful and thorough instruction on the part of the teacher, and careful study and practice on the part of the pupil, he may in addition to making marked improvement in his writing, acquire a knowledge of the construction of writing, and a refined taste concerning it which will guide him onward to becoming an accomplished penman.

The Columns of the Journal Open to All.

It is the desire of the publishers of this JOURNAL that it shall be a grand medium for a ready and free interchange of thoughts and ideas among the profession concerning their art and calligraphy; therefore, should any readers find in its columns ideas with which they differ, or to which they desire to add they will please us and gratify themselves, and, perhaps, many readers, by just taking their pens and communicating to us their dislike or approval with reasons for the same.

Doubtless becoming Convicted.

As we expected, at commencing the publication of the JOURNAL, many of our best penmen, although friendly to such an undertaking, hesitated to subscribe or identify themselves with it, from fear it might not succeed; but "nothing succeeds like success." Our subscription lists are materially lengthened, and are rapidly increasing by the addition of the names of the original joiners. Still there is room, and a few more subscribers can be furnished with all the back numbers except the first.

Mark Twain's Scrap Book.

Is the best and most convenient scrap-book, we have ever seen. Its book and paste pot combined. It is built on the "stick with a lick" principle, like a postage stamp.

Always handy, always neat, no smearing, no reordering of the scraps so transparent as to make the reverse side plainer than the side you wish to read.

For sale at the office of the ART JOURNAL, Send for a circular, giving full description and terms.

The Student's Journal.

Is a monthly periodical devoted mainly to the interest of Standard Photography, and is published by Prof. A. J. Graham, No. 23 Bible House, New York.

Prof. Graham has for many years been an able and industrious worker in the interest of photography, and is the author of more and better works upon that subject than any other writer.

The Journal and its editor deserve well at the hands of the short-hand fraternity.

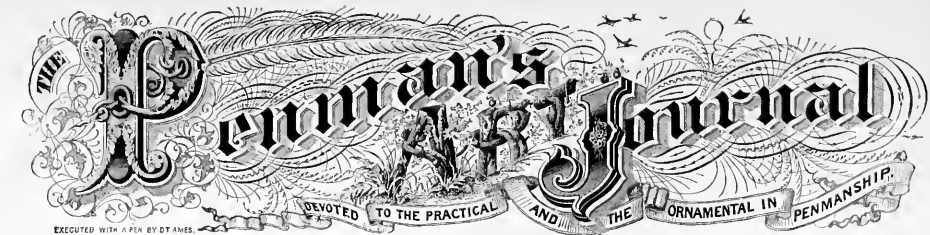
Exchange Items.

The Educational Review and College Record is the title of an interesting and spicy paper issued by the Toledo, Ohio, Business College.

The Pen and Pencil is a very sensible and readable little paper published by E. N. Hyzer, West Randolph, Vt. Its department devoted to checker playing is a novelty and will be found specially interesting to all who are lovers of checker playing.

Harkness' Magazine is published monthly by Prof. John C. Harkness, President of the State Normal University, Wilmington, Del. It is conducted in an able, independent and liberal manner, contains several two pages of sound, sensible literary matter, accompanied with several appropriate and artistic illustrations. It is well worthy of a liberal subscription.

J. E. Soule, president of the Bryant & Stratton Business College, Philadelphia, has just issued his catalogue for 1877. It is very attractive, containing specimens of plain and ornamental penmanship as taught and practiced at the college. The institution is strongly commended by pupils, patrons and visitors, all of which is well deserved. Mr. Soule is undoubtedly one of the very best teachers of writing and most skilful penmen in the country.



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D. T. AMES, Editor and Proprietor.
A. H. HENMAN, Associate Editor.

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Self Study.

Every man's success depends largely upon his tact and industry. If he be a penman these are his chief capital. Success in penmanship depends largely upon how much or little one uses his talents. To be a fine penman necessitates constant care in the execution of everything, and to be a superior teacher requires equal care. To realize the best results in any direction, the mind must ever be active, watchful, that every act will be a step in the right direction. Because one exists, it is no sign that he is doing wholly his part in life, neither because one is constantly doing something, it is true that he is accomplishing the highest purpose for which he is capable. The one great key to success with every one is constant self study. Not a study for the goal points in our nature, but a constant study of those which should be overcome. With the one who desires to become a fine penman, there must prevail a constant watchfulness over one's practice, and a disposition to weed out every error that can possibly be found in one's work. To be a good teacher, there must be a constant study for the success of every pupil, for as the teacher leads, so pupils must follow. Teaching depends largely upon self study, and every true teacher will constantly test himself, and I doing all I can for the most rapid advancement of those under my charge; can I not find better methods than I am using; am I earnest enough in my work, or am I lagging and killing time, doing half or much less than I am able to do? These and hundreds of similar questions are constantly arising in the mind of the most successful teachers. While it is well to look constantly to the most rapid advancement of pupils, and to the acquisition of a high degree of skill, there must also be thoughts given to the means for the preservation of health, for like an engine or a machine, man possesses great power of achievement if he is constantly kept in repair. The strong, healthy person possesses far better spirit and a better balanced mind than one who feels languid for the want of exercise. A person can well afford to look to the keeping up a good supply of animal spirits, for with pleasant words, and lively thoughts, one soon becomes a magnet and attracts others towards him, then to develop, and keep up this state of feeling requires self study.

The constant expression of a heart full of kindness for others, was largely that which won to P. R. Spencer such a host of friends. Like a warm fire he was constantly shedding a warmth of feeling, which cheered and warmed the hearts of all with whom he came in contact. We have known men who have cultivated this quality to such a degree that it gained for them position, influence, and brought them rapidly into wealth. To acquire this, requires constant self study. The greatest obstacle to the advancement of penmen and penmanship, is the vast amount of selfishness existing in the profession. No man can be a Williams, a P. R. Spencer, or a Lusk, who does not give his knowledge

freely to others, and were it not for their desire to benefit mankind, penmanship today might be as devoid of its charming graces, as it has been for hundreds of years past. We are all thankful for their lives, and yet it is possible for others to possess the same qualities of generosity and usefulness, were they to study their hearts and weed out that selfishness which prompts them to get but never to give. When we look back over the lives of the most selfish penmen we have met, we cannot but think of the justice of God in withholding success from those who feel no interest in their fellow men. Truly it is better to give than receive, and all will not think who give the subject and themselves efficient self study. Akin to the spirit of selfishness is the practice of speaking ill of others. No one respects another for doing it. If it is weakness in a woman to talk about her neighbors, it is not full as contemptible for a penman to speak ill of another? Better far to mention his good traits, and let self study, control all impulses to speak ill, for he that compares himself is greater than he that taketh a city. What are we as penmen throughout the country? are we a band of brothers, eager to advance and protect each others interests and good names, do we show our experience like brothers, are we united in one common effort for the good standing of our profession, and the encouragement of those who are striving to climb, or are we not with a few exceptions ready to knock the props from under any member of the profession who has climbed higher than we? Truly the minds of many should be changed, and such a change can only be brought about by the development of a true nobleness of heart, through a constant self study.

A. H. H.

Penmanship—Once Practical, Now Beautiful.

A certain author of penmanship some months since, remarked to a friend, that a paper devoted to the interests of penmen and penmanship, conducted by a party in no way connected with a system of writing, could do much good. He thought such a paper could treat different systems impartially, &c. Being (as this author says), in no way connected with any system of writing, we are disposed to recognize merit, in every system published, and discuss the merits and demerits of different systems, as fairly and impartially as our judgment will admit. Our desire is to present truth as best we can, and create an independence of thought among penmen, which we feel should exist in every brother in our profession. Our regard for various authors of penmanship, is of a high order, and we sincerely hope that no two of personal friendship and esteem will be weakened by what we may say. Our desire is to present to the profession the truth as our experience and observation has led us to see it. In discussing various systems we feel much as a man would who was to act as judge at a baby-show, each mother's pet being considered by her the sweetest

darling of all. So are different systems of writing equally the pets of their authors, in whom they see perfection, and wonder that any could be possessed of such coarse tastes as to not recognize the incomparable merits of their particular systems.

We recognize that our rise and progress in penmanship, is due to the teachings, and truth presented to us, by P. R. Spencer, and while we would not kick the ladder that he trained us to climb, we would rather affirm an allegiance to the original Spencerian system, far surpassing that of the authors of the present so called Spencerian. During the years of 1850-60, when the Spencer family resided at Oberlin, Ohio, Father Spencer was conducting a writing academy, occasionally assisted by his sons. Applicants for admission were then shown the beauties of the system, and the perfection of the principles. They were shown how the lower book was used in the *i*, the *u*, and other letters, and how the upper book and combined book united formed letters. They were also shown that "principles were fixed forms," and that "movement is the parent of principles," and that these principles were formed with a natural and easy movement of the fingers and muscles. In fact that their system then was composed of graceful forms, based upon natural movements. Father Spencer's idea was ever to present no forms of letters which could not be produced by an easy and natural movement, believing as he did that no system could be practiced, that must be written with great care and a labored effort. During Father Spencer's life, he ever studied the movements of business writers, and selected for his system such letters as they seemed to form with greatest ease. This dear reader, was the original Spencerian penmanship, and the wonderful success which attended his teaching, came from training his pupils to produce forms that seemed almost natural. Thus the movements might be free and unrestrained, the position of the hand and pen were carefully explained, and the great teacher's constant practice was to sit beside his pupils and show how easy were his movements, and that his writing was solely the result of such movements. There was penmanship taught in its purity, like the bounding deer, graceful in form, with perfect freedom of movement. But, alas, dear friends, the last fifteen years has wrought out havoc with the once grand old Spencerian. Like the country girl, once the child of nature, full of beauty, life and freedom, she is brought to the city and trained to look more graceful and beautiful. Her movements now must be of the greatest ease, her waist is squeezed into the tightest corset, her hair piled upon her head, liable to fall with any unguarded movement, her feet, once giving her a firm footing, are pinched into narrow shoes, till deprived of all that gave her freedom, she is transformed into a delicate and beautiful pet, almost wholly unfitted for any thing useful. So it is with the once beautiful, graceful and natural Spencerian, which Father Spencer trained to the utmost freedom, by studying

nature and natural movements. It has been taken from its good old father, and worked over and dressed according to the most rigid demands of system; like the city maiden, the only thing that it retains of its former self, is its name. As we lay upon the bed a few days since, with our hands under our head trying to doze, thoughts of the past and present ran as follows. We imagined that Father Spencer had returned to life like Rip Van Winkle, and that his son Henry caught him by the hand exclaiming: "Oh, father, I'm so glad you've come back. I've had such an awful time. P. D. and S. have been fighting us so hard, they've got their books all over the country, and they've stolen our system and style and everything, while Lyman and I have tried to beat them, besides you know, we took Mr. Rogers from them, and in spite of us all they've succeeded. Here, see their copy-books, see how they have copied us."

"What, Henry! you don't say that is the P. D. and S. penmanship, do you?"

"Yes, father, here are Tatter & Hammonds' books, they, too, have copied us, isn't it a downright shame?"

"Well, son Henry, I don't understand what you mean by copied, this certainly is not Spencerian as I made it, it is too painfully exact, wanting in freedom, ill adapted for business, or rapid practical use. And as for being copied from Spencerian, my boy, that's impossible."

"You know that I always taught you that Spencerian writing must be practiced, must be of a style rapid yet graceful, and possessing the main features found in the writing of the most rapid and legible business penman; no my son, nothing copied there; but come, let us see the grand old Spencerian."

"Oh, father, I know you won't like it." "Not like it, my son? why I spent years in developing it and bringing it to perfection, and you know, Henry, that it was the ideal of business men, the movements and everybody pronounced it the only natural system ever devised, you know how I gave my life's best love to it, and that in the clouds, the land, and the waves, I caught my inspiration and love for the beautiful, and that among business writers, I caught the ideas of natural movements, and combined them into the beautiful and useful Spencerian."

"Oh, father, I see it all, and many, many times I've thought it over, but you know that when I took the system, P. D. and S. was carrying things, and I thought to put more system into ours, and so split your principles into five parts, in order to show them we could put little parts together, and make letters as well as they with larger ones, and I thought I had beaten them then, but they changed their style and dressed up their letters to look handsome. We then supposed them no beauty, and then they matched us, till either of us now cannot see how to make letters more beautiful."

"But, my son, how is it with the business world, do business men write what you call your beautiful system?"

"No, father, it's for children in schools;

DANIEL T. AMES,
Artist Penman and Publisher,
205 Broadway, New York.

Free Movement.

I have noticed several articles on this point, but none that I remember which gave information regarding the relative height of the seat and table or desk while practicing. I am led to believe from my own experience, that many young men, who have worked faithfully to acquire the right movement, have finally failed, giving up in despair, from the unnoticed fact that their seat was too high or low.

I have noticed what I had occasion to occupy a seat too high, that I would have to bend my body down in order to rest the muscle lightly upon the table, and thereby giving an uneasy position, thus rendering an easy movement impossible. I have also noticed, when sitting in a seat too low, that I could not control my arm, or get any true or easy motion, and have often, while sitting in this position for a few moments, had my arm become numb, and uncontrollable. I have also observed that a little difficulty in the height of the seat will affect considerably the movement of the arm and hand.

I would like to hear from others in regard to this point, as I am of the opinion that nothing in the line of writing can be made first-class without a perfectly free and easy movement.

SYLVESTER MOODY,
East Charleston, Vt.

ELEKTON, MD., April 6, 1877.

Prof. D. T. Ames:

EXTENDED FRIEND: I have read four numbers of your journal through twice, the advertisements and all. It is in my opinion, just what the penman used. Long may it flourish!

The refined concept penmanship a fine art, some pronounce it also an exact science; if it is either or both, its terms should be well defined. Judging from your columns some of your contributors use such expressions as "good writing," "beautiful penmanship," &c., and no two agree in the use of the terms. To make the criticisms, that will appear in your paper from time to time, more definite, it might be well to use the following terms, viz: for work equal to Pratt's, Williams', Ames', Fickenger's, Sont's, Cowley's, Humans', &c., I recommend the term *excellent*; for the next grade, which would embrace the first-class, the improved commercial college penman, *very fine*; or, if you prefer it, *first-class*. For the next grade lower *beautiful*. This would embrace nearly all the rest of the profession. Next *fair*, next *good*, next *moderate*, next *poor*, next *bad*, next *misérable*.

We might then say that public school teachers write, as a class, poorly, and their pupils, as a rule, badly, and what we meant would be thus understood.

Some learned contributors might suggest more suitable terms. Let some be adopted and they will soon become established.

Some of your contributors are, in my opinion too severe on the titrating members of our craft. During twenty-three years that I have been in the field I have met and examined the work of about two hundred writing masters. They charged their pupils from six and a quarter cents to one dollar per hour for instruction. In all cases they paid for the instruction. In a few times their money's worth. In character they compared favorably with the average merchant, lawyer, preacher and itinerant lecturer. The stars in our profession nearly all were once traveling writing teachers. If all professional penmen are not saints or angels, if they take the *JOURNAL* it will greatly assist them in that direction. It has done us good already. I suspect the remarks that I am now penning you are from some commercial scribe who is a penman who may be so good that he thinks no one else is fit to teach the ten million "misérable" scribblers in this country. Let us do one another all the good we can and as little harm as possible, and let each do all he can to elevate and improve our profession.

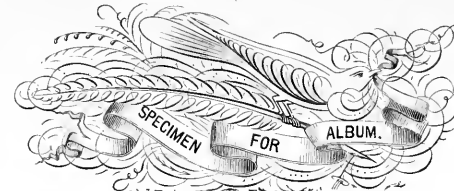
If there are any "razzles" in the trade they will soon abandon it for some more congenial pursuit.

If you think this sort inserting in your classic columns please put it in.

Yours fraternally,
JAS. A. CONCORD.

Hon. Edward Everett on Penmanship.

The following is an extract from a speech delivered at the dedication of the Elliott School, Boston, in the month of October, 1859. In speaking about his writing teacher, he remarks as follows:



"Here I must do an act of justice to our aged instructor in writing, Master Tielston, who if he did not do much else for us, certainly laid the foundation for that beautiful old-fashioned hand-writing, without flourish, and sometimes almost equal to copperslate, which I think you do not so often see now-a-days. Perhaps I am mistaken, sir; I intend no disparagement of the schools of the present day, teachers or pupils; but as far as I can form an opinion from the facts that fall within my own observation, a good many young people have got it into their heads that it is a mark of genius to write an illegible hand. For myself, sir, I shall ever feel grateful to the memory of Master Tielston for having inspired me in early life to all claim to distinction which rests upon writing a hand which nobody can read, as few points of a practical education are of greater importance than a good hand-writing; and I now desire to speak of him with gratitude, for he put me on the track of an acquisition which has been extremely useful to me in after life, that of a plain legible hand."

The above may be found in volume iv. Everett's Orations, page 264.

Our Next Alphabet

will be the old-hand, or whole-arm capitals.

This will be followed by a set of very beautiful flourished Italian capitals, which will be followed by Old English, Text, Rustic, Roman, and fancy alphabets, and fine specimens of plain and ornamental lettering. Each cut will be accompanied with clear and concise instructions how to learn and practice the examples given; these copies and the accompanying instruction will alone be worth many times the cost of a year's subscription to the *JOURNAL*. New subscribers, who desire to do so, can have all the back numbers, except No. 1; they will thus secure the entire series of alphabets. Those desiring back numbers should subscribe at once, as they will soon be out.

The Columns of the Journal Open to All.

It is the desire of the publishers of this *JOURNAL* that it shall be a grand medium for a ready and free interchange of thoughts and ideas among the profession concerning their art and calling; therefore, should our readers find in its columns ideas with which they differ, or to which they desire to add they will please us and gratify themselves, and, perhaps, many readers, by just taking their pens and communicating to us their dislike or approval with reasons for the same.

Business college men wishing the services of a superior plain and ornamental penman, who is also an experienced teacher of book-keeping and business arithmetic, should correspond with E. M. Huntzinger, whose advertisement is in another column.

Practical Education.

BY PROF. RUSSELL, BOSTON, ILL.

This is a practical work and not merely one of fancy. It presents to us the spectacle of a struggling and ardent humanity, confronting us with its intense and varied activity, and moving toward the grave under the strong and exciting stimulants of earthly motive. Whether there be any after life to which this is a preliminary, is a question which we will not now consider. That this life is of some importance while it does last all will admit. Once, and but once, do we pass through it, and

hence the first voyage must be a success, in respect to the interest of this world, life will be a failure. To many it is almost a total failure—merely a succession of days and years with no adequate fruit. The degree and wisdom of individual effort is, undoubtedly, as a rule, the grand measure of life's success. He who works the most in any department of labor, who conducts that labor with the highest amount of skill, who saves the most time for useful and productive purposes, will, for a rule, obtain the pre-eminence in this life. Action, well directed, is the great secret of success. The real difference among men is not in the ratio of their native capacity, but with these capacities taken in connexion with the manner of their use. Use, with the result, therefore, is the legacy that we all want. Gifts without this, amount to nothing. A good, practical education giving us this use is, therefore, an important necessity to every man. He must be taught what to do and how to do it. Living in this world is an art to be acquired and not an original gift of nature. Without the art of living—without the habit of mind and body which it supposes, man is a mere animal, a cypher in society, doing nothing, and capable of doing nothing to give importance to his own personal action. He might as well be dead as living. Society has no use for such a man and no reward to bestow upon him. When shall this art be acquired? Nature at once points to the period of youth as the season of preparation and training for manhood. Then, if we ever fit ourselves to be men in a practical sense and not mere boys—men in the true sense, possessed of firm, high-toned moral principles, with powers of mind disciplined and well directed to some practical end in life, it must be done during the period of our youth and be accomplished by our own individual efforts.

Earth has no short-hand patent for making learned men, fine artists, skilled mechanics, experienced merchants. In every case the thing must be acquired, and youth is the season for the acquisition. This is a world for work and learning to work. Away with that stupid notion that regards labor as a badge of disgrace, and idleness as a mark of social dignity. Every *liber* ought to be thoroughly trained and every *humble* laborer as thoroughly honored.

We believe that the education demanded is that kind that will enable us to be self-reliant and that may be at any time put to some practical purpose.

A New Series of Copy Books.

We invite attention to a notice in our advertising columns of "The Combined Trial Copy Book Writing Books;" they combine many new and, apparently, good features, and should be examined by all teachers of writing.

Answers to



B. F. Robinson, Clarksburg, W. Va.—Your specimens are creditable for one of your age and experience. You have an easy movement but need to study carefully the forms and proportions of your letters and designs for flourishing.

C. S. M., Johnston, Wis.—The best works upon penmanship, art, or ornamental penmanship, lettering, flourishing and writing, Williams & Packard's *Genus*, price \$5; for practical writing, Williams & Packard's *Guide* (which also contains some fine examples of flourishing), price \$2.50. The *Spencerian Compendium*, price \$2 (also contains some fine examples of flourishing). The keys to both the *Spencerian* and *Payson* and *Dutton* systems are excellent and of great aid to one teaching, or seeking to acquire a good hand-writing without a teacher; the price for each is \$1.50. Any of the above-named works can be had by sending their price to the *JOURNAL*.

Specimen Copies.

Of the present issue of the *JOURNAL* we print a large number to be given, as specimen copies free, to persons likely to be sufficiently interested to subscribe.

To persons who are endeavoring to secure clubs, or who have interested friends to whom they desire to present a copy, we will, on request stating the number desired, mail them in a package for distribution, or, if they choose to send us the names we will mail the *JOURNAL* direct from our office.

Doubters becoming Convinced.

As we expected, at commencing the publication of the *JOURNAL*, many of our best penmen, although friendly to such an enterprise, hesitated to subscribe or identify themselves with it, from fear it might not succeed; but "nothing succeeds like success." Our subscription lists are materially lengthened, and are rapidly increasing by the addition of the names of the original doubters. Still there is room, and a few more subscribers can be furnished with all the luck numbers except the first.

School Journals.

The *New York School Journal* comes to hand as usual, well filled with matter of great interest and value to teachers in every department of education. The *Journal* is edited by Amos M. Kellogg, 17 Warren street, and is devoted exclusively to educational matters and deserves to be in the hands of every teacher in the country.

Also received the *Canadian School Journal*, published by Adam Miller & Co., Toronto, Canada. It is a able editor and a devoted teacher. It merits a wide circulation. Specimen copies sent free to teachers and school officers.

We invite attention to Prof. J. C. Bryant's advertisement of his new and popular work upon book-keeping on our eighth page.

The Sacramento Business College offers a full course scholarship, to be awarded as a special premium, to the pupil in the public schools who shall execute the best specimen of penmanship for exhibition at the California State Agricultural Fair.

Our readers will perceive by Prof. Packard's card upon the seventh page that he is now receiving the Bryant & Stratton series of book-keeping, of which he is the author. No one better understands what is wanted in an instruction and practical manner than Mr. Packard.

timed under his supervision, and with decided spirit and force. Besides, Gaskell's paper was not a failure in any case, for, besides being a very creditable exponent of its specialty, it clearly marked out the road in which a well conducted metropolitan sheet, like your own, can travel. Gaskell's paper dignified the penman's calling, and made a decided impression wherever it went; and if any poor scribbler really felt bad for the constructive loss of that fractional part of a dollar, the poor scribbler is to be pitied.

Now, how about THE PENMAN'S JOURNAL? You have shown the disposition as well as the ability and taste to give us a class paper for one dollar a year, which in point of artistic appearance and general adaptation to its work, is not excelled by any publication in the country. In order to do this you must first devote a large share of your valuable time (which it would take a good many dollars to measure), and next take upon your shoulders a financial responsibility, that very few know how to estimate. You do this in order that we who honor and respect the teacher's work may have a medium of expression, of consultation and suggestion which not only lightens our labors, but brings the world to respect it and us.

In return for this invaluable favor you ask us to pay you one dollar a year, and we sincerely turn to you and say, what guaranty can you give that your paper will be published a year? How are we to know that we are not running a hazard to the extent of twenty-five cents?

I said at the outset that Mr. Gohsmit had given expression to the "average feeling" of those to whom you must look for your support. I shall be sorry to know that this is a fact, for it will be a shame of shame if the penmen of this country, and those interested in practical education, ever let you languish for lack of a generous support.

FRATERNALLY YOURS,
S. S. PACKARD.

OFFICE OF BUSINESS COLLEGE,
GREEN Bay, Wis., July 27, 1877.
Prof. D. T. Jones.

DUAL SIZE. I enclosed find \$4 for subscriptions to the JOURNAL. I find it nearly impossible to get my pupils to subscribe for a penman's paper, because of the collapse of every such paper heretofore.

I have been both pleased and profited by the perusal of the JOURNAL, and hope you may prosper.

I have learned more from the few numbers of the JOURNAL received than from all the penman's papers ever published.

It has often been a matter of regret to me, that the members of our profession are so exceedingly jealous of each other. Each seeming anxious to get all he can of methods and skill, and trying to keep all he gets locked in his own bosom. I wrote a communication to the *Western Penman* a few years since, deprecating this state of things, and calling upon penmen to abandon such a course and let their light shine. I am glad to see that penmen, through the JOURNAL, are letting their light shine, and are pleasure and profit of many of their less fortunate craftsmen, as well as to the advancement of the beautiful art.

Yours fraternally,
A. C. BLACKMAN.

That many should have been skeptical, and should have hesitated at the outset to subscribe for the JOURNAL, was only natural and proper, in full accordance with our expectations. No new enterprise, however laudable, can at once command the full confidence and support of the public. It has first to make manifest the ability of its design, and a purpose and ability for its accomplishment. All innovations, whether in reform, invention, or discovery, have had to fight their way, often against determined opposition, to public favor, and success.

Of the urgent need and demand for a

PENMAN'S PAPER there was no question. The only thing necessary to secure confidence and liberal subscriptions was a satisfactory guaranty as to purpose and ability to publish and continue to publish such a paper.

If earnest and numerous expressions of commendation, accompanied with liberal subscriptions, are to be received as evidence, the publishers of the JOURNAL have proved their purpose and ability to publish, to the satisfaction of their patrons, a PENMAN'S PAPER.

But, says one, "It is very excellent thus far, but it may fail as others have done." We agree, so it may; we know of nothing human that may not fail, but we are certain that at present few things are more

Paragraphs.

BY FREDRICK.

General Grant says, "Letters have peace."

A sentence of forgiveness in five letters—IXQQU.

Mr. Wright, the wheelwright, has a right to write the rite of the churche.

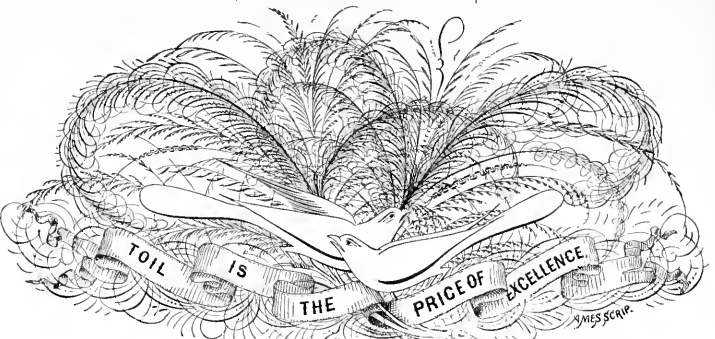
Put down facts in black and white, for if you use red ink they may seem inkrable.

An English dial painter traced with a brush the Lord's prayer on a surface of one-eight inch by one-inch.

Timothy Ticombe relates that a Dr. Scott of Buffalo, at the age of 71, wrote on

Masters de Latude, whose remarkable escapes from the Castle of Vincennes about the middle of the eighteenth century have since that time been frequently recounted, while in prison with miserable food and rotten straw for bedding, and everything conspiring to make him tired of the world, with fish bones for pens and his blood for ink wrote for his king (Louis XV.) a treatise on an improved postal arrangement and another on military aduels, and their suggestions were adopted by his government.

During the Crusade or Holy War of the latter part of the eleventh century, as but few were able to read or write, whenever persons' signatures were required to any



promising of continued success than THE PENMAN'S ART JOURNAL.

We were led to undertake the publication of the JOURNAL largely from the love of the cause, having small anticipations of financial advantage, but great probability of loss, certainly at the beginning.

At the outset we carefully counted the cost, and concluded that we could and would continue its publication for at least one year, if necessary, without the aid of subscriptions. It would have been a great loss, but we were prepared and resolved to sustain it, but, to our surprise and satisfaction, subscriptions received have more than covered the entire expense of publication from the very beginning, and now as the doubters and tardy ones are becoming convinced of its success, and coming earnestly to its support, apprehension of possible loss gives place to a well-grounded hope of receiving not only its full cost, but a reasonable compensation for the great amount of valuable time required for its publication. These facts constitute the strongest pledge we can give for the future success of the JOURNAL, since for a future motive, at the same time they indicate the means for its continuance.

And as its editors will gain increased light and strength from experience, its patrons may reasonably hope for great improvement in the future, and the best penman's paper ever published.

"Onward and upward," is the motto.

MALTA, Ohio, August 8, 1877.
Prof. D. T. Jones.

DEAR SIR.—I enclose please find a money order for \$15.50, for which and the JOURNAL, to the persons named in the enclosed list, and to me send a copy of the "Genus," which you promise to do for ten names and \$10. After completing my club of ten, I secured six others. I assure you I shall do all I can for the JOURNAL; several of my pupils say that they are going to get subscribers enough to get the "Genus."

Yours truly,
C. L. RICKETS.

The above is a fair specimen of a multitude of letters being received by each mail from all parts of the United States and Canada, and some even from England, and which indicates the high degree of favor and support, which is everywhere given to the JOURNAL.

a piece of enameled card the size of a silver three-cent piece as much as to write the Lord's prayer ten times, and every letter bore rigid microscopic examination.

Write me what I written right
But when we see it written right
We know 'tis not there written right;
For write, to have it written right,
Must not be written a right or wrong;
Nor yet should it be written right,
But write, for so 'tis written right.

Jo Tupper's "Proverbial Philosophy" will tell the following: "The pen glowing with love, or dipped black in hate, or tipped with delicate courtesies, or harshly edged with censure, both quickened more good than the sun, more evil than the sword, more joy than woman's smiles, more woe than frowning fortune."

Giotto, when requested to furnish a design for some ornamentation to St. Peter's church at Rome, with one dash produced a perfect circle, and sent that as his design, trusting that when shown it would be accepted as evidence of superior skill and capability for accomplishing anything he might undertake; nor did he judge amiss, as he was selected from a host of others for the work.

The Princess Augusta once asked Lord Walsingham for a "frank." He acceded to her request, but in such confused characters that, at the end of a month, after wandering over half of England, it was opened and returned to her as illegible. The princess complained to his lordship, who then wrote the frank for her so legibly that at the end of a couple of days it was returned to her marked "Forgery."

More than two thousand years ago Appelles having called at the studio of Proteogenus who happened to be absent, and, when about to depart, being requested to leave his name, drew upon a panel a straight line, simply saying, "His." When Proteogenus returned he immediately cried out, "Appelles has been here," he then drew a line beside that of Appelles. Afterwards Appelles drew another line—simply a straight line, finer and more perfect than before, and that line, preserved in the imperial palace on the Palatine and burned in the time of Augustus, will forever render immortal the name of Appelles.

document it was customary for one who could write to sign all names, and the persons whose names were thus affixed would with a dagger make an incision in their arm, and with the same instrument, dipped in the blood from the wound, make the sign of the cross. This is the origin of the custom of making cross mark now happily confined to a few.

Apology.

Again we are obliged to apologize to contributors whose articles are omitted from the present number of the JOURNAL. Many original articles, some excellent ones, are necessarily crowded in. We hope to give them a place in our next or subsequent issues.

Over Fifteen Thousand Journals.

Of the present number of the JOURNAL, we shall print and mail over fifteen thousand copies, which will undoubtedly be the largest number ever printed, at one edition, of any similar publication. They will be mailed almost exclusively to teachers, school officers and proprietors of institutions of learning. These facts will render the JOURNAL a very profitable means for advertising.

A Happy Expedient.

Prof. Packard in his college catalogue and announcement for 1877-78, anticipates and answers not exactly a "thousand and one," but sixty questions usually asked by applicants for information and answered by managers of schools. This is a novel but very effective and convenient method of conveying the exact information required by all persons desiring to patronize such an institution.

Pay Postage.

All parties sending specimens of pen work of any kind to the ART JOURNAL must prepay postage at better rates. When not so paid we are obliged to pay double letter rates on its receipt. We shall in future decline to receive specimens not prepaid at full letter rates.

Will persons addressing any advertiser in the JOURNAL please state where they saw the advertisement.

Lines on Penmanship.

Blot be the Art that kindly flings
The voice of love through space and time—
Gives Friendship a offering of words and wings,
To waft their gems from clime to clime.

Be it, through History's fairest page,
The virtuous and heroic name,
In living lines from Age to Age,
Burns our path to heaven's flame.

Light of the world! It sheds its beams
Of knowledge, broad as earth and sea,
Aid from the land of doubt and stress,
Leads truth and a true path to thee.

Then, blot, blot Art! thy labor will
Shall build our hearts in friendship's chain,
Bewards of tears, mind and will,
And all other Arts are in its train.

—Sponer.

A Rare and Special Premium.

We shall continue to send a copy of the John D. Williams master piece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Packard—I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimen of old-hand flourishing yet produced.

Professor B. F. Kelley says it is a model in all respects to be imitated, but not excelled.

Professor J. H. Luntley—I am astonished that even Williams could have produced anything so near perfection.

The College Tell-Tale.—It is the finest piece of lettering and flourishing that Mr. Williams ever did, and is considered by penmen as wholly unequalled. The photograph is the finest specimen of penmanship we have ever seen.

C. H. Williams, Manchester, N. H.

"I am delighted with it."

H. K. Hoadley, Sterling, Ill.

"I am highly pleased with it; it should be in the hands of every lover of pen art."

Harkness' Magazine, Wilmington, Del.

"It is a most beautiful specimen of penmanship, delightful to behold."

C. E. Carver, Randolph, Meck.

"It is a wonder to all."

W. H. Hoadley, Sterling, Ill.

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W. H. Hoadley, Sterling, Ill.



In the above cut we give the capitals and small letters of the ladies' hand. The most marked distinction between this and the standard hand, as given in the July number of the JOURNAL, consists in the use of capitals, of a transposition of the shade, imparting to them a more light and delicate appearance. In the small letters the loops are extended through four spaces, or to four times the height of the contracted letters, and are written on a smaller scale than the standard hand.

We give this as one of our series of alphabets, thereby distinguishing between a gentleman's and lady's hand, in accordance with the prevailing practice of

authors of copy-books, rather than from our own sense of its propriety or practicality, as a rule either in practice or in teaching. No such distinction should be attempted by teachers giving a limited number of lessons to miscellaneous classes, nor in public schools; it is all and even more than the average pupil could do to learn to write one style well. As forms are multiplied the mind becomes confused and distracted, the amount of practice that can be given to each letter is greatly diminished, and consequently they are made with proportionally less skill and facility.

This sexual distinction in writing, if at all desirable or proper, is so simply as an

accomplishment, and should be taught only in the higher grades of schools for young ladies, and then to such ladies as intend to make a practical use of their writing either as clerks, copyists, accountants or even as teachers in public schools, the standard hand will be found to be always more acceptable, and often indispensable to their employers.

The remarks made in connection with the standard hand in the last issue of the JOURNAL, regarding methods of teaching, applies equally to the ladies' style; we will therefore refrain from more extended comments in this connection.

Are they Written by the Same Hand.

We herewith give two specimen signatures, copied from the Rutland (Vt.) Herald, published last April, which are said to be facsimiles of those introduced, as evidence in Court, during the trial at Rutland of John P. Phair, for murder and robbery, of which he was convicted, and sentenced to be hanged in April last, but was respited by the governor only a few hours previous to the time set for execution.

From the person murdered were taken several articles of value, including a ring, which soon afterwards was found in a pawn shop in Boston.

From a description, given, of the person who pawned them, by the keeper of the shop, Phair was arrested; he was also recognized as the man who on the same day the articles were pawned, registered his name at the Adams House, Boston, as follows:

E. F. Smith St Albans Vt.

Subsequently, while in jail awaiting trial, he was requested to write the same words, which he did as follows:

E. F. Smith St Albans Vermont

The two signatures, being introduced in Court were declared by experts to be both written by the same hand, which was one of the strong points for the securing of his conviction.

We have copied the signatures in facsimile from copies published in the Rutland Herald; how true they are to the originals we cannot say, but taking it for granted that they are correct, there can be little doubt that our hand wrote them both. There are certain marked and peculiar characteristics, that cannot be easily mistaken, and points of resemblance that could hardly have occurred from accident if written by two persons.

Such for instance as the full round turns in the loops and connecting lines. In the capitals S and A the types of the letters are peculiarly the same in general appearance, not several other close resemblances which it is important.

It is expected that there will be a new trial on the strength of new evidence of the prisoner's innocence, if so, the question regarding the sameness of the writing will be again considered, the result of which experts on hand writing will watch with considerable interest.

The Champion Written Cards!

To every admirer of fine art writing we would call it well forward by return mail—olden written cards, and will guarantee them equal to those of any other penman. W. F. DAVIS, Chester, N. H.

WANTED.

An experienced with some good Business College, as Teacher of Penmanship and Business Arithmetic. I will be pleased to correspond with Proprietors of Business Colleges. Address E. M. BUNTING, 2-5, Exchange, Pa.

PENMAN, CARD WRITERS AND TEACHERS.

My new book is now in press. I will send it free to any one who will send me ten copies of INVENTION No. 140 Worcester, Mass. For sample.

Forged, Disguised & Anonymous Writing

Having had over thirty years' experience, I am prepared as an expert to examine handwriting of all kinds, such as anonymous, disguised and forged papers. All business written to my care will be confidential. Returns sent given to those wishing to improve their handwriting. The only book—handwritten copy in the world. GEORGE F. FIDELL, JR., (Office of D. T. Austin, artist Penman), 200 Broadway, New York.

PACKARD'S COMPLETE COURSE

BUSINESS TRAINING.

A book of 96 pages, comprising the material for a

Complete Course in

Accounts, with Arithmetical Problems,

QUESTIONS IN COMMERCIAL LAW,

AND HINTS FOR LETTER WRITING.

Used in all the best Business Colleges in the country, and unsurpassed as a text-book. Specimen copies sent on receipt of Fifty cents.

S. S. PACKARD, Publisher,

803 Broadway, New York.



3000 ENRICHMENTS 1810 Pages Quarto.

10,000 Words and Meanings not in other Dictionaries.

FOUR PAGES COLORED PLATES.

A WHOLE LIBRARY IN ITSELF.

INVALUABLE IN A FAMILY.

Webster's new is given. It leaves nothing to be desired.

Every school needs the value of the work.

It is the most perfect representation of the language.

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THIRD EDITION

OF

THE COMPLETE ACCOUNTANT.

Just Printed.

several pages on contracts and business forms have been added, making a book of 246 pages.

Wholesale and Retail Merchants, Bank Accounts, Banking, Commissions, Marine, Trading, Steamships, Building, Commission and Banking, receive from 12 to 76 pages respectively. Retail price, \$3.50. Introduction, 100, by mail, \$2.75.

M. S. & O. POWERS,

114 and 116 State Street,

Boston, Ill.

Boston, Ill.

Boston, Ill.

Boston, Ill.

Boston, Ill.

Boston, Ill.

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CARD-WRITERS AND PENMEN.

Buy your Cards from the NEW YORK CARD HOUSE, best stamp for the lowest price, list in the world. Address AMERICAN INSTITUTE FAIR, Sixth Street and Third Avenue, New York. All further notice.

Yours respectfully,

W. F. DAVIS,

NEW YORK CARD HOUSE, 100 Broadway, New York.

NEW YORK CARD HOUSE, 100 Broadway, New York.

NEW YORK CARD HOUSE, 100 Broadway, New York.

NEW YORK CARD HOUSE, 100 Broadway, New York.

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Penmanship Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

EXECUTED WITH A PEN BY D. T. AMES.

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D. T. AMES, Editor and Proprietor,
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Writing as a Sign of Character.

BY PAUL EASTON.

One of the most beautiful anomalies in nature is, the varied way in which she expresses her secret truths. Some of her utterances we have been gifted with faculties to meet and appropriate, while others, we cannot but feel, are infinitely absent from our souls, though invisibly imparting to their aspirations and powers, as lofty as they are inexpressible. The Mother of Life has her stern and tender symbols—her rod and her vine, her frown and her smile—as truly as the wisest mortal parent; but the labyrinth of her government is so devious, the wood of her law so complex, that judgment is often lost in wonder, and the magic of the symbol obscures the beauty of its deeper lesson. I might go on indefinitely to explain and illustrate this deepest mysticism of physical science, if my subject did not call me a step higher; as it is, the course of thought which I shall endeavor to pursue may explain the allusion with which I have been led to preface it.

Nature and man are subject to many synonymous laws. The same influences which sway the spheres and cause the birds to open into flowers are those which move and actuate human life. Now, the development of character in man and the development of character in material growth of any kind is wonderfully similar. We look upon nature's children as insensate and blind, subject to fixed instincts, and unconscious of what we call impulse; while, in reality, their progress is uniform with our own—subject to, and free from, the same restrictions. What, then, do we see of character in the growth of a flower? First, intuition; second, recognition; third, knowledge; fourth, power; fifth, completeness. Under just such acquisitions does the human mind reach its fruition. But deeper truth which I wished to draw forth by the analogy, we must go back to the mere expression of character to find, it is this, viz.: all development is secondary to some previous revelation within the man.

Man. You say, the plant has blossomed; I say, the prisoned sunbeam is free again! You say, this man is in the noblest image of his race; I say, God and truth are behind this outward perfection. And each of us would be right. An echo, so much of it as we hear, is the exact reproduction of some original sound. You stand at that angle where only the reflection of the displaced air-waves can reach your ear; I stand where both voice and echo are distinct and separate. Now, you have heard truth, and I have heard truth. But there was something behind the echo, of which it formed only a reproduction. If, then, you pronounce the words which reached you, and which I add some constant prefix, we have a complete note, so that we can give mutual assent. So it is that all qualities of heart and hand, in man, however humble, are to be valued, not so much for their intrinsic worth as for that inward beauty and progress whose advent they herald. In themselves they

may be insignificant, or even inexpressible; but, when prefigured with the spirit and the intent, they become noble and full of meaning.

We see, therefore, that character is not conservatism. A man may be just as noble and true whether he wields the scepter or the pen. Virtue and manliness are qualities which flourish in the humblest life as well as the most exalted. From this course of reasoning it is evident that manual labor of any kind is as properly an expression of character, which is from within a man, as the highest intellectual employments; indeed, there is an abstraction in the latter, a separatism and idealism which renders them peculiarly unfit for the expression of practical character. A man may be a saint at the desk and a sinner in the world. Now, labor of the hands not only brings one in contact with real trials and difficulties, real tests and triumphs, but also into the closest sympathy and relation with his fellow-workers. The student of the world, if he be pure, is notoriously stronger in practical moral ethics than the student of the schools! So the laborers in the vineyard are represented as being saved, though at the last moment, while those who spend their time in idle waiting are in danger of eternal destruction.

I have approached my subject thus indirectly, because I knew the great-est obstacle in my way was the aristocratic suspicion of a certain class of readers and writers, who pretend to see no high moral attributes except in those occupations which employ the loftier faculties of man. They forget that in the great Book of Life, the page whereon an humble helldog and ditcher has inscribed the lessons of his life is as pure and sweet to angel eyes as that which proclaims the toils and triumphs of a Saul among saints! But I trust that I have so far disturbed this prejudice as to be able to devote a few concluding words, without misconception, to my subject proper—Writing as a sign of character. And, in the first place, let me say that by the word "writing" I mean penmanship only—not literary or social composition. We all know that there is an infinite variety in the style which constitutes ordinary "handwriting"—discrepancies often so striking as to make us conscious of a certain wonderment how men of such inimical symbols can ever meet in upholding, or condemning, that which they represent! Now, I believe, that there is just the same meaning in this disparity of detail as in the million diversities of natural and physical life. It is a very small difference in shape or coloring, of leaf or flower, which distinguishes plant from plant. There is, as you will acknowledge, a general resemblance in all forms of vegetable growth; the main distinction lies not in the outward appearance, but in that inward peculiarity of tissue and chemical composition which, while not fully expressed in outward form, is yet so far indicated thereby as to enable the casual student to judge intelligently of hidden properties

and more distinct characteristics. So there is a general resemblance in the various styles of writing which penmen naturally acquire, and it needs but a slight difference in shape or letter-shaping to indicate a natural difference in thought and intent. Though not an expert, I have often amazed and interested myself by studying the characters of my correspondents through their peculiar styles of penmanship. Even those with whom I am personally acquainted do not escape the relations which an occasional letter makes. Now and then an entirely new quality suggests itself to me, as I see the familiar writing of a friend. You, no doubt, have sometimes noticed the same thing. Yesterday I received a note from a former acquaintance, now engaged upon the editorial staff of a prominent Western journal. The first sheet of manuscript was fair to see—a bold and beautiful man's hand, still interesting enough to suggest to me my friend's native modesty! But, as I turned to the second leaf, my eye was conscious of a diminution of pleasure in scanning the first symbols. By and by I stopped, unconsciously, and felt to minutely examining the tell-tale marks upon me. These three things I noticed: 1. The writing had grown more cramped and irregular. 2. The lines ran at random over the unruled page. 3. The looped letters were occasionally formed of a single stroke.

When I had made these discoveries, I suddenly became conscious of a new estimate of my friend's character—something altogether involuntary, but none the less convincing. I saw that he was vacillating before some great life-issue—something that abstracted his mind, while it did not altogether prevent the normal action of his mental faculties. What made the case more subtle was the entire clearness of the mental argument. No flaw occurred in the course of thought, no break in the elegant diction. I spent an hour in unraveling that philosophic puzzle and to-day I dare to tell you, though no further word has reached me, that that man is in danger. Perhaps this kind of character reading is more charitable, but intuition is the key of knowledge, and many who stand waiting at unopened gates might now be treading the wide halls of truth, if this same conservatism, which has always clogged the wheels of progress, had not restrained them. Of one thing I am confident.

No man ever acquired the power of performing any manual act without imparting to it his own personality. And if life impresses itself upon action, why may not action serve as an index of life? Indeed, all reason is inverse, just as all natural discovery is made by pursuing negative indications to positive facts; so that we may safely assert, without contradiction from ourselves, at least, that penmanship is not one whit behind the loftiest pursuits of knowledge in moral scope, and that penmen may stand with the noblest of earth, in all that is pure and dignified and consistent with true manliness of character.

Spencerian Penmanship.

BY GEO. H. BATHSON, OMAHA, NEB.

This subject has been so frequently and effectually discussed by eminent penmen, that it seems probable that the subject should have been long since exhausted and nothing left for a common scribbler to offer. But I find it as boundless and inexhaustible as the works of Nature; as fully interlarded with mysteries; as fully interesting and extensive; as unfolding its mysteries and beauties, in proportion to the research made by its devotees. Its origin is so wrapped in mystery and of so little concern to the learner, that I will leave that part of the subject to those who would

"Pick bright honey from the pale-faced moon
Or dive to the bottom of the deep.
And drag up drowned letters by the heels,
And proceed."

To know
That which before we knew in daily life,
Is the prime wisdom.
What is more, is fancy, or emptiness,
Or fond impetuosity.
And renders us in things that most concern us,
Unperceived, unprepared."

Writing, before the time of P. R. Spencer, had not been reduced to a science, therefore could not be successfully taught. Being a close observer of things in general, an ardent lover of the beautiful, possessing rare genius and sparkling originality, Mr. Spencer took upon himself the task of revising the systems of penmanship then in use, which consisted of the Roman or round, and German or angular hand. He saw in nature, beautiful forms, graceful curves, and symmetrical proportions, and became inspired with the grand ideas of producing a system of penmanship, that for beauty and symmetry, might rival the charms of nature. This he accomplished by blending the aforesaid systems into one, which after making numerous changes and additions, he termed the Spencerian or semi-angular system. In bringing about these results, it is said that he visited counting-houses, banks, &c., to avail himself of the opportunity to study the characteristics of different individuals in cursive, that he might make his own contemplated system practical, as well as beautiful by admiring of rapid execution. After years of experiment, patience and toil, he produced a system that is remarkable for its beauty, variety, symmetry, practicality and immutability. I have often wondered—in thinking of Mr. Spencer, of his system, his impetuosity, the time in which he lived, and the disadvantages under which he labored—how it was possible for the originator of any system, or discoverer of any principle to develop to such a degree of perfection, their first production, leaving little room for improvement or criticism.

There is not a parallel case on record where any invention or discovery has been brought to such wonderful perfection on its first appearance. It is a common saying among penmen that "The nearer you approach to the Spencerian standard, the nearer you get to perfection." The system covers the whole ground of theory, and has no need of improvement or suggestion. Originating the theory of penmanship was not Mr. Spencer's greatest achievement; nor

has it alone been the means of working the revolution that has taken place in the art of writing. The beautiful forms that constitute the system, would have become a dead letter practically, had they not been accompanied by the instructions on movement, position and pen-holding. Other inventors have followed him, but the nearer their systems conformed to the Spencerian, the better they were considered. The inventors of allspurious have to use his instructions on movement. It is upon movement I wish more particularly to dwell in this article.

Persons may have access to printed forms, engraved or accurately written copies, yet they will prove miserable failures, should they receive no instruction on movement. Reader you may learn the proportions of letters, and be able to teach the forms laid down in the Key to perfection; yet if you do not acquire the proper movement, you cannot become an easy, rapid, and skilful penman.

My motto is, first teach movement, then material and last movement accompanied with theory.

Correct movement can only be learned from an experienced and competent teacher; even then failure often follows the teacher's best efforts, if the pupil becomes easily discouraged and has little faith in his own or teacher's ability. The teacher in order to be successful must have the confidence of his pupils; it should be the great care of a teacher to keep up the courage of his pupils. Drilling on exercises, the most important feature, soon becomes monotonous, and there arises a natural desire to go forward to more elaborate forms. It is a well known fact among penmen that the correct method of holding the pen appears to the beginner to be the most absurd and unbecoming one that could be devised. Therefore we find that the very first lesson is given under very unfavorable circumstances; there is a liability of creating a feeling of distrust in the mind of the pupil against the requirements of such an exact system. Having overcome the above difficulties, and when the student has become able to execute with the proper (muscular) movement, and the exercises, then comes the worst of all difficulties, and one which more than all others, tests the courage and patience of the learner. viz: applying the movement to the formation of letters; especially those of small letters, to the fifth and sixth group of which letters, and made from the extended and inverted loop, which requires the combined movement to form a new case and grade. Should they at first attempt to do this with any degree of accuracy, they would inevitably discard all knowledge obtained by the previous lessons and make their letters wholly and unconsciously with their fingers. If you show him it is done, they will say: "Oh! you are a natural penman; it is not possible for me even to do that."

There is a degree of advancement, that tests the power and ability of the teacher. The great fact of presenting the different movements will not suffice. The subject must be presented—though properly introduced and illustrated—to the mind of the learner, so that he can comprehend and apply its principles. Imitation will serve no longer. The combined movement and light touch can no more be imitated than a portrait can imitate and give expression to a song. The teacher must possess the correct key that unlocks the machinery of the arm, hand and which discloses the true mysteries and secret workings. When it be has the power to analyze each particular function and its application to the formation of letters.

Nearly all learners have the habit of pressing the side against the table, or throwing too much weight upon the arm and gripping the thumb and fingers. To obviate this trouble, and give an air of the light touch so essential to the work, I cause the pupil to rise the arm horizontal to the table, about six inches from the table, with pen in position as if writing, and ask what mus-

cles is brought to aid in holding the arm in its position. The answer is, the one above the elbow. He is then told to relax the arm and not relax the muscle nor press the arm upon the table, and the desired result has been achieved. In pen-holding I find it very difficult for pupils, generally to throw out the large joint of the thumb, next the hand, which is necessary for two reasons; first it braces and strengthens the hand, secondly, shortens the thumb which admits of proper control of the pen, which throws the pen in the right slant (45°).

In teaching the combined movement, the great trouble is to conciliate the muscular and finger movements. The pupil either gets one or the other; when one goes the other stops. To write and bleed these forces, I usually make the *m*, *n*, *u*, *u*, &c., combined with the extended letters, three spaces high, and require the pen or connecting strokes to be made by sliding the proper fingers on the paper, which if persisted in will bring the desired result. In trying to contract the muscle in making the down stroke, the pupil is apt to draw the arm to the left, which can be discovered by the distorted appearance of the inverted fourth principle. As I have already encoached upon the space of your valuable paper, I will close, hoping the hints I have given may prove beneficial to the readers of the journal, and be the means of causing some eminent penman to treat upon the subject which will prove beneficial to teachers in general.

Success and Failure in Penmanship.

BY PROF. H. B. SPENCER.

N. Y.

It has been well said that while education should be wisely conducive to the development of all human capabilities; it should likewise have due regard for the training of the pupil in that particular calling in which they are expected to engage. In no other branch of education is this more emphatically true than of a good handwriting, for if your trade, profession or business what if may, good penmanship will surely be one of the most important requirements in a holy or gentleman's education, and, you may rest assured, will be duly appreciated and honored by all educated and intelligent persons. How much we admire and love to show the well-written letters of professional penmen, while the almost illegible scrawls invariably are thrust away in some remote pigeon-hole never to be exhibited. These are undeniable facts, and should stimulate poor penmen to greater efforts to acquire an elegant style of writing, yet notwithstanding its great importance both as an aid in business and as an accomplishment, it is the most sadly neglected branch of education.

It is now twenty years since I commenced teaching writing. During that period there has been a grand revolution upon the subject of penmanship. Writing as an accomplishment then was of little account, but everywhere it is admitted by even our most bigoted critics that good penmanship is a very desirable accomplishment.

During the five years that I spent as a traveling teacher of penmanship the number of peculiar incidents that occurred in various places would fill a good-sized volume if written out. It was a matter of surprise to me to learn how large a proportion of business men, some conspicuous in their energy and success in business, were miserable writers. While teaching a very fine class in the thriving village of T—y, in 1865, in Central Illinois, I was accosted by the president of the largest bank in the town, who requested me to stop in, as he wanted to have a talk with me. Little dreaming what so wealthy and dignified a personage could wait with a poor teacher, I hesitatingly followed him to the bank, and was blandly informed that he wished to take a

course of private lessons in writing, and after expressing secrecy, he informed me that he was unable to write anything more than his signature. The old adage that "it is hard to learn old dogs new tricks" was certainly not verified in this case, for during the course of six weeks that I remained there, a more attentive pupil than Mr. C— I never had; he learned to write a very good business hand, and to-day is one of the first business men in Chicago. I have visited him many times since, in his marble palace in Chicago, and I have ever been regarded as a friend and benefactor from the first acquaintance. Many years of experience since that time has taught me that there is a vast proportion of our adult population most profoundly ignorant upon the important subject of penmanship. It would stagger the belief of many if the exact truth was given in relation to this subject in some localities.

Maad Muller—A Fragment.

Maad Muller, on a cold March day,
Vowed she would marry on the last of May.

Not but the house she occupied
With modern improvements was supplied,
But when on the paper her eye she laid,
And saw the dreary prospect ahead.

Her comfort died, and a vague unrest
And a restless longing filled her breast—
A longing that nothing drew her from—
For she had chosen that for her home.

Longer, she could not wait her maid,
Larger, she could not wait her maid,
Five minutes' walk from everywhere—
A household of heaven without a flaw.

A room, for her husband's mother-in-law,
A parlor, for her maid,
And a sunny, airy bower.

She rented a house, by no means bad,
Yet not so warm as was the one she had.

And hunting, packing and moving day
Were coming, she said, and then her cry,
And so on an unquiet night she sat,
In her new house, dusty, desolate.

And heard the truckman, on "what care,"
Plunging his horse, and then her cry,
She would not like one of her best
For the early dawning she laid left.

And to herself, in accents sudden,
A whispered sigh, "I wish I hadn't!"

Then to her the truckman she took her way,
Sighing, "I'll move again to-day."

Alas for Muller! Alas for Maad!
For chipped and weathered and shattered maid
Heaven jolted them both, and jolted in all
Where was the question of the day.

Eye of all cold winds ever blown,
The saddest are these, "Oh House to Let."

Ah, if the house she occupies
On earth no more warm satellites.

In the new house she had to stay
And to her new house she had to stay
—Kiss Your World.

Editors Penman's Art Journal:

I have long admired your truly beautiful paper, and to gratify a sense of justice, ask permission to express a few thoughts in it upon the late *Penman's Gazette*. In reading that paper each month, I also was enabled to read its editor through his comments. What attracted my special attention was his treatment of several fine penmen. He rekindled penmen and business colleges for speaking well of the Spencerian system and getting no pay for it. He seemed also to bestow his praises upon young penmen whose specimens of skill were far from being first-class. In speaking of the late J. D. Williams he hinted that Mr. Williams presented others' work in the copies of the "Gems." He attacked A. R. Dutton, a famous penman, and ridiculed the idea of his being a great penman, when all who is well informed know that in his time he was the leading penman of the East. He also ridiculed Prof. Cowley's work, and spoke in high praise of Mr. Duff, who is not near so good a penman as Mr. Cowley. He attacked Prof. Hinman and called him the enemy of all penmen who did card writing, and that his hobby was engraving. He said that Mr. Sewak was a fine writer, but his flourishing and ornamental work was very poor. Mr. Stewart, of Trenton, he said, wrote elegantly, but couldn't flourish, and so on his opinions were passed upon many of the most worthy penmen in the coun-

try, with a thrust for every one. I know that he did great injury to various members of the profession, and my motive in writing you is to do justice to those he traduced, and speak of penmen as I know them. Prof. Packard's letter settled the matter of Mr. Williams' copies. Mr. Dutton was for many years as great a penman in the East as Prof. Spencer in the West, and is now too old to rank as a penman, but even his age and his life of usefulness cannot respect. Prof. Cowley has been for many years a grand penman, and many of his larger pieces rank among the best ever produced in this country. He is a gentleman to all; but his being superior to the *Gazette* editor was a crime that caused the unnumbered comments. Prof. Hinman is a truly generous penman, and has no hobby, unless it be to give others the benefit of his experience, a trait not common among penmen. Mr. Stewart is not content with being a writer, but exhibits great skill and taste in ornamental penmanship. Withal he is a jolly good fellow, and in no way merits thrusts from any source. Mr. Stewart is also a superior penman, and a fine teacher. The failure of the *Gazette* has done great injury to the confidence which penmen placed in the success of such a publication. I believe, however, that the *ART JOURNAL* is bound to win the favor of all, and that when all penmen come fully to see that honest and earnest men are doing all they can for them, a liberal patronage will be the reward. Yours truly,

JUSTICE

"The Grand Old Spencerian."

Having witnessed with much interest the reception, progress and success of the *PENMAN'S ART JOURNAL*, and carefully observed the apparent desire of the editors to treat all things pertaining to penmanship in a fair and candid manner, I feel constrained to write a short article by way of reply to the sentiments advanced by A. H. H., in contribution entitled "Penmanship, Once Practical, Now Beautiful," which appeared in the last issue of the *JOURNAL*. We recognize, as you do, "that our rise and progress in penmanship, is due to the teachings and truth as presented to us" by the immortal, That R. Spencer, but we cannot honestly affirm, that on a careful and candid comparison of the original Spencerian with that system as we find it to-day, that the former is in any way superior to the modern style of penmanship seen in the revised Spencerian copy books.

Principles, in our estimation, are valuable only as they feed the general result, and just the moment they become cumbersome and probal, they begin to neutralize the good they are accomplishing, and defeat the object for which they were intended. Hence, it is as plain to us that the fewer principles we employ, provided there is a sufficient number to scientifically analyze all letters, the better it will be for teacher and taught. In our estimation the Spencerian of the present contains just enough principles for this, and is sufficiently exact in its directions, and the letters *l*, *t*, *u*, and *n*, as to bring the student down to our limited comprehension.

But enough on this point. In contrasting the original or old Spencerian with the modern, or new, we admit that, on the whole, there is a freedom, or lack of finish, seen in the former that we fail to detect in the latter.

The Spencerian authors are, and ever have been, progressive, and realizing that ours is a fast age and that we demand everything to be severely practical, they have, in obedience to the demand of the general public, discarded some of the very free and beautiful curves and shades, valuable only as ornaments, and in the early editions of the system and supplied them with more clearly cut and far more practical characters.

In answer to this statement I think I hear our friend A. H. H. inquire, "How

Answers to



L. D. P., Rockland, Mass.—The address of B. M. Worthington, is Evanson, Ill. H. W. Flickinger, Philadelphia.

C. O. S., Rosam, Pa.—We shall, probably, offer our "Art Gems" when published, as a premium to our subscribers.

G. A. G., Manchester, N. H.—No. Friend G., the "new venture," is not defunct and has a lively prospect for not becoming so.

J. D. Clark.—The best pens for copy writing are Gillott's 303; for business writing and flourishing, Spencerian No. 1, and Esterbrook's, 128.

C. S. M., Springfield, Mass.—We do not know the circulation of the *Home Quest*; it is undoubtedly quite larger, probably nearly equal to that of the *JOURNAL*.

H. J. C., Chelsea, Vt.—For one of your age you write a remarkably good business hand; your letters lack *symmetry*; you need to practice for a short time under the tuition of a thorough, critical teacher of writing.

A. E. A., Greenville, N. H.—Your mode of practice is good, but what you most need is to have some skilful teacher of writing to criticize your work and point out its faults. It now lacks uniformity and character.

J. P. C., Sandy Hill, N. Y.—The Spencerian compendium is the only publication we had, engraved from copies prepared by P. R. Spencer, sr. It has not been revised since 1864. The writing contained in that work is supposed to be a fac-simile of his writing.

W. H. K., Ishpenning, Mich.—See editorial on position and movements for answer to your question. As regards sending specimens received, we would not feel at liberty to do so, but for a very small remittance to those whose names appear under the special heading of "Specimens Received" you would undoubtedly receive similar ones to those mentioned. You evidently have a good movement, and write well, considering your age and experience.

S. O. H., Baldwin, Miss.—We recommend the muscular and arm movement for making capitals, the former, when letters are to be made on a small scale, in the body of writing, the latter, for dates, headings, signatures, superscriptions. *Arms*, where they may be made larger, and with license; yet the extent to which the arm movement may be used depends very much upon the degree of *mastery* or control one has over it. If sufficient to enable him to make the letters of a practical size, with a proper degree of accuracy, (which is not often the case), there can be no objection to its use at all times for making capitals. See editorial entitled, *Position and Movement*.

N. G., Galva, Ill.—The remedy for a treacherous hand while writing would often depend upon what was its cause. If it is from irregular, intemperate or bad habits—reform; if from constitutional nervousness, by practicing the muscular and arm movements it may be largely overcome. You ask, "Is it a proper way to teach writing in public schools, that on the first pupil of a class completing a line, and raising his hand; a bell is struck by the teacher, as a signal for the entire class to begin a new line?" We should consider much to be a very pernicious course, as it would have a tendency to hurry the entire class over a line too rapidly to allow of the proper care and thought necessary for improvement. The time allowed for each

line of practice should be at least the average time required by the entire class to complete a line, rather than that occupied by its most able writer.

Paragraphs.

BY FENSTOCK.

The first steel pen was made in 1803.

The Grecians introduced the goose quill as an instrument for writing, and it held the ascendancy for over eighteen hundred years.

In writing, unlike morality, the fewer principles the better.

Query. Do pupils make the first part of the letters *u, d, g, q*, to look like *e's* instead of *u's* on the ground that it is best to write with ease and not owe any thing?

It is estimated that in rapid business writing the pen is made to move a rod per minute.

A president of a railroad company, "out west," having been personally annoyed by Pat Murphy's pigs, which claimed a right of way upon the track, sent a note to Pat remarking a curtailment of the liberty of said pigs, but unfortunately having written it in his characteristically illegible style it was used by Mr. Murphy for the next six weeks as a pass on that road.

Copy Books on a New Plan.

Prof. H. W. Ellsworth, the well known author of the Ellsworth system of writing, has recently published a new and improved series of writing books, complete in five numbers.

The copies are well engraved and are systematically and practically arranged.

The most marked feature of this new series consists of the novel manner in which the books are made up, the leaves of the book instead of being elcted through the middle are simply held in place by two rings through the top of the sheets in such a manner as to allow of their being completely reversed, and to cause them to lay perfectly flat while writing. The method is ingenious and appears to be a decided improvement upon the old method.

The Scholar's Companion

Is an eight page paper, published monthly by Ames M. Kellogg at 17 Warren street, especially for circulation among school children. It is filled with matter appropriate, interesting and useful to young folks, and we are very certain that no scholar or parent can invest one dollar to better advantage than by subscribing for the *Scholar's Companion*.

really meritorious teachers will seldom fail to do so. We know many teachers who make use of all the above named methods, and who seldom fail of securing large classes.

The Penman's Art Journal.

Is a very attractive, and interesting eight-page paper, devoted especially to the art of penmanship. It is ably edited and skillfully illustrated, by D. F. Ames, Artist Penman, 205 Broadway. Mr. Ames is a master in his profession, and will undoubtedly make the *JOURNAL*, the chief of its class, and a valuable aid to all teachers of writing.—*New York School Journal*.

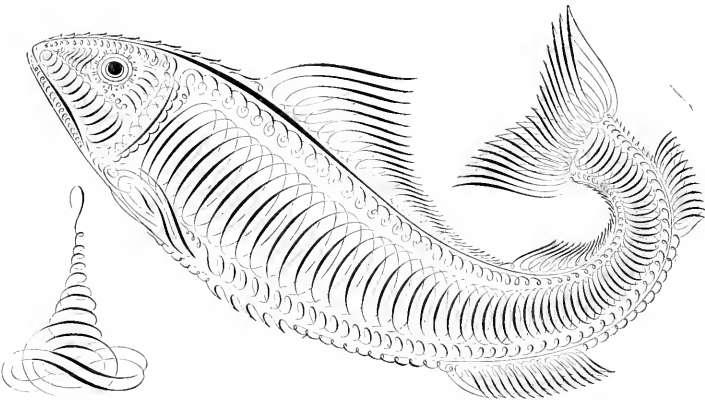
Fine Gold Pens.

The attention of our readers is invited to Mahie, Todd & Co.'s card on another page. Their 303 gold pen is the best for flourishing and fine writing we have used.

Books and Periodicals Received.

The Penman's Medley, published by Will Clark, at Toledo, Iowa, comes to us enlarged and greatly improved. It is well filled with matter of interest to penmen.

The Home Quest, published by J. Lapham & Co., Boston, contains, in addition to a large amount of interesting reading matter, a column devoted to penmanship.



George Peabody, the great philanthropist, and so a young friend from whom he had received a note a short time previously. "My dear sir, let me give you a little advice. You're a young man, just commencing life, and I beg of you, don't get into the habit of writing what people call a distinguished looking signature. If I didn't know you, I wouldn't be able to read this at all. Write your name plainly so as to be legible at a glance. Make this a rule of your life."

A worthy young man once became enamored of the daughter of a wealthy miser, but was driven from her presence by the old miser-herd, because of his poverty. In his despair he celebrated the cause of his dejection to a celebrated artist whose anger became so aroused that he immediately seized a pen and drew a miser's hand—oh, so grasping—and handing it to the young man said, "sell that and be rich!" He was not long in disposing of it, receiving an immense sum of money, and with that the consent of the miserly father and—
(TO BE CONTINUED.)

Procrastination.

"Shun delays, they breed remorse;
Take thy time while time is free, then,
Creeping snails have snatched from thee;
Fly thy fault thou then repent thee;
Tread as fast where none can tread;
Languing laborers come to naught.
Hut up and while wide folk look
Tide and wind will no more—oh, beware;
Seek not time when time is gone;
Scherer speaks a wisdom's lesson;
Afterwards are dearly bought;
Let thy forego guide thy thought."

The specimen of a fish given on this page of the *JOURNAL* is reproduced from the old and very popular work upon ornamental penmanship and flourishing published in 1853, by Knapp & Rightmyer.

We have in our possession several rare specimens of work from old masters, from which we shall, from time to time, make selections for illustrating the pages of the *JOURNAL*.

How to Get up Writing Classes.

A correspondent asks: "What is the proper way to get up a writing class, by canvassing from house to house, visiting the public schools or both?"

The best method will differ according to the reputation, taste and peculiar ability or accomplishment of the person endeavoring to get up the class.

Persons with fine address and great plausibility and a taste not repugnant to doing so will do well, and probably the best, to canvass for pupils. Others whose forte is in their ability to execute attractive specimens, and write effective circulars might do best by exhibiting specimens and a liberal distribution of circulars. We should by all means advise visiting the public schools, and the endeavor to enlist not only the teachers, but the school officers in the interest of the class, and if practical, secure the use of a public school room, in which to give the instruction;

which is edited in a spirited and interesting manner by Prof. Gaskell, who so long and ably conducted the *Penman's Gazette*.

The School Bulletin and N. Y. State Educational Journal, published at Syracuse, is an interesting sixteen-page paper, devoted to the interests of education. The September issue contains an address delivered before the State Teachers' Association by John Keeney, upon the "philosophy of school discipline," which every teacher should read.

The Notre Dame Scholastic, published weekly by J. A. Lyons at the Notre Dame University, Notre Dame, Ind., is ably edited and filled with educational matter and items of general and local interest.

Papers, circulars, catalogues, &c., have been received from the following commercial colleges: The Spencerian Business College, Washington, D. C.; Wyoming, Pa.; Commercial College; North Western Business College, Madison, Wis.; Kendall's Normal Writing Institute, Boston, Mass.; Packard's New York Business College; Cleghorn's B. and S. Business College, Brooklyn, N. Y.; National Business College, Ottawa, Canada; Stockwell & Miller's N. J. Business College, Newark, N. J.; Metropolitan Business, Chicago, Ill.; Queen City Commercial College, Cincinnati, Ohio; Nelson's Business College, Cincinnati, Ohio; Wright's Business College, Williamsburgh, N. Y.



GALVA, September 5, 1877.

Editor Penman's Art Journal:

DEAR SIR:—I noticed in your last issue an article entitled "Free Movement," in it the question was asked, "How high should the writer's desk be?" The high best for myself and the best for students in my situation, is such that the arm may have a free and easy movement, neither too high nor too low for comfort, but at that height which it is most natural to pose it.

Respectfully yours,

EUGENE GREEN.

OFFICE OF THE
JACKSONVILLE BUSINESS COLLEGE,
JACKSONVILLE, ILL., August 3, 1877.
Dr. T. Ames, Esq., New York:

DEAR SIR: I have been rather slow to express an opinion regarding THE PENMAN'S ART JOURNAL, but after noting carefully all the numbers to date, I am convinced that it more completely "fills the bill" than anything of the kind heretofore published. Business colleges, and penmen generally, should now set upon the old saying, "When you get a good thing, stick to it." Put the J. B. C. down as a helper in this work. Very truly,
G. W. BROWN.

SPENCERIAN BUSINESS COLLEGE,
WASHINGTON, D. C., Sept. 3, 1877.
Friend Ames:

Inclosed please find two dollars, for which I have sent two copies of the JOURNAL for one year. I shall endeavor to send you other subscribers from among our friends and students. I am convinced the JOURNAL will be made the medium of fresh, new, useful information, best ideas of general, clear-headed teachers and penmen in regard to their profession, and a repository of beautiful and attractive illustrations of pen art from your own portfolio, and others. Without thought of flattery, I say sincerely, I think you have the talent, breadth, tact and spirit of good will requisite for the management of the JOURNAL. Yours truly,
HENRY C. SPENCER.

MALDEN, September 18, 1877.

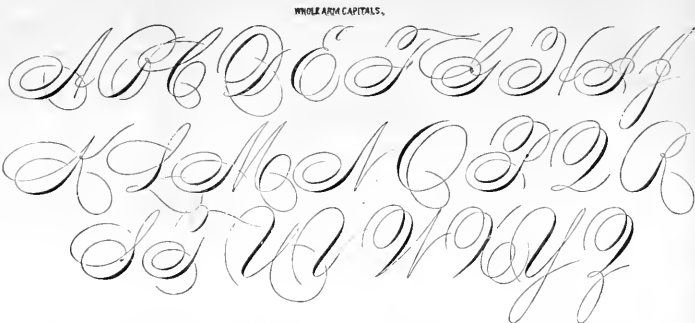
Prof. D. F. Ames.

WORTHY FRIEND: I received the *Genius and Guide*, and *Williams' Masterpiece of Penmanship*, and thank you kindly and many times for them, and would say to all those interested in penmanship, obtain one or all of the above mentioned premiums, while they have such excellent opportunities. I do not see how you can afford to give such valuable premiums for so few subscribers.

I say penmen take hold while you have such golden opportunities. I have heard many who received that beautiful little JOURNAL, say it is worth five times the subscription price, because that invaluable premium which is beyond description.

Women, if you wish to meet with success, subscribe for the JOURNAL. Long may it reach the lovers of that proud art penmanship. Would like some to know what a youth of eighteen has done for it, and what he received for a little exertion. Yours truly,
C. L. RICKETS.

Mr. Ricketts has within a few weeks forwarded to the JOURNAL, the names of nearly five subscribers, for which he acknowledges the receipt of *Williams' Packer's Genius, Guide and other premiums*. If all penmen would make a similar effort in his behalf, the JOURNAL would soon (as it is fast doing) become one of the most widely circulated and popular class papers published. Why not do so, teachers cannot do their pupils a greater service than to induce them to subscribe for and read the JOURNAL.



In the above cut we present a set of flourished, or whole arm capitals; they are made much larger, and with greater license as to form and shade, than the standard letters.

They are made larger from the fact that it is very difficult, with this movement, to make letters on a small scale with the degree of accuracy and certainly necessary for good practical writing, indeed it is only through much practice that the ability to strike good whole arm letters is acquired, and constant practice is necessary to retain that power. Few writers have sufficiently mastered this movement to make it

practical for general use in making even capitals, and none for the small letters and common writing. It is practical only where large license is admissible, as for instance, in writing dates, headings, signatures, superscriptions, black-board writing, &c. Though less accurate and certain than the other movements, it is greatly superior for imparting ease and grace to the lines, curves and shades, and is an accomplishment very essential to becoming a first-class penman. It is obtained by raising the entire arm free from the table, resting the hand lightly upon the third and fourth fingers, and then striking the

letters with a full and free sweep of the whole arm. The same movement is used for all off-hand flourishing, in which case the position of the pen is reversed so as to admit of shading, on the upward or outward instead of the downward or inward stroke, as is the case in striking letters or in writing. It will be observed that the letters are substantially the same as the standard in form and shade, only that the rigidity of form is somewhat relaxed to allow of the greater scope and freedom of movement required for the whole arm.

Our next alphabet will be the Italian, which will be very elaborately and most beautifully flourished.

BOSTON, September 4, 1877.

Professor Ames:

MY DEAR SIR—Consistency is said to be a jewel, but I cannot bear saying that it is a rare one to find in A. H. H.'s two communications on first page of the September number of your valuable journal. I refer to the wording of the first as compared to the second. However, perhaps the day-dream, vision, or second-sightism may be a good excuse for not practising what he preaches. I have heard so many charges of "copy," "copy," that it is really quite a relief to find that "P. R." or "the vision" of the "original" reproduces it. However, I beg to differ with the following points of criticism made on the P. & H. Books. The thirteen books of this series, with copioso "pauldinely exact," so waiting in freedom, so "all adapted for business" or "practical use," were written, arranged and given to the engraver within six or seven weeks, and not averaging more than three hours per day, and then interrupted with other matter, call, &c.

It did not take "days" to pencil a few lines by "drawing out" with these books, and so sensitive was Mr. P. in regard to having a word, or syllable, or line of copy found in any other system, that after having prepared a line he would quickly erase, on discovering the same in other books. As every copy in the above mentioned revised books was written by my own hand, I know whereof I have affirmed.

In regard to the former "Spencerian" being absent in practicality I differ from you, for I have entirely, and was glad that you did not, or could not, mislead by opinion. I reverence the name of "Father Spencer," always admired his letter writing, have one or two small specimens in my possession, which I value highly: at the same time to consider the short stem *l's* and the long stem *l's* with double curved hooked letters, was more practical than the present style (to say nothing about the formation of some capitals, see comparison), seems to me rather for a sane person, with half an eye, to believe, or acknowledge for a moment. I can see much to admire in all the leading systems, I eschew none, and at least mean to be consistent. While engaged in writing the copies for P. & H. Books, a somewhat noted penman, in this city, was engaged similarly for his books. He had arranged copies for seven

or eight, commenced six months before. Our books were arranged, written and published prior to his, yet he had the good taste to state to a friend, that "all we had was stolen from him," and almost in the same breath declared that the "P. & H." system "was the poorest one published." So as I remarked to the friend, if both remarks were true, we must have had very poor material to "steal from," particularly as neither we, nor any one else, had then seen his books. Yours faithfully,
H. C. KENDALL.

JACKSONVILLE (ILL.) JOTTINGS.

Perhaps on other small, inland village of the Northwest, sustains as many professional penmen, as does this little city. With scarcely fifteen thousand people, there are here not less than six "professionals." Notwithstanding this seeming large number of penmanship teachers, it is not at all out of proportion to the number of other teachers here located.

Why so large a number of teachers are to be found in so small a city, is briefly hinted at in the last edition of "Roedel's Neesqueer Directory," which, among other things, descriptive of Jacksonville, says, "It is the seat of most of the State Institutions, and half a dozen colleges and seminaries." Of the latter there are seven.

Mr. A. C. Griffith, for twelve years or more, has been a successful teacher of penmanship. He is now employed at the State Institution for Deaf and Dumb, where, among her four hundred pupils, she finds ample scope for the use of all her artistic abilities.

Miss Martha McClure, a fine writer and successful teacher, is employed as special teacher of penmanship at the Young Ladies' Atheneum.

Mr. M. C. Davenport, a pupil of the Cleveland (Ohio) Spencer (Father of Penman), and formerly a teacher of penmanship in the Jacksonville Business College, is a superb writer, and is one of the promising penmen of the West.

Mr. H. B. Chetani has, during the last year, had charge of the Special Penmanship Department of the Jacksonville Business College. Though young in the business, and as yet comparatively unknown to fame, it is believed he is a rising star in the profession. Mr. C. aims to devote

himself solely to penmanship in all its branches. He was also a pupil of P. R. Spencer, and has spent the summer vacation, just closed, furthering his professional skill under the instruction of J. E. Soule, Philadelphia.

Mr. J. J. Woodworth, who needs no introduction to penmen in this connection, is employed by the business college of this city. Mr. W. studied with the celebrated penman, B. M. Worthington, taught a number of years in the business college of Quincy, Ill., and as a penman, either plain or ornamental, has few equals.

Mr. G. W. Brown, principal of the Jacksonville Business College, was a pupil of the everliving G. F. Davis, of Poughkeepsie, N. Y. His efforts have been put forth entirely in the direction of business penmanship, in teaching which he has been eminently successful.

We might, with propriety, lay claim to still another "professional," in the person of Mr. N. W. Spellman of our city, though at present he is one of the most enterprising business men. This gentleman is a graduate of the school once kept near Geneva, Ohio, from whose primitive walls forth an army of teachers, who have been the main instruments in giving to this continent the best system of penmanship known among men. The following extract, from one of our city papers, may be of interest to your readers:

Mr. N. W. Spellman, of this city, has recently lent to the business college his interesting collection of penmanship by the renowned P. R. Spencer, author of *Spencerian Penmanship*. These specimens were all written at the famous high school near Geneva, Ohio, known among Father Spencer's pupils as "Jericho." Though at this time the author was over sixty years old, there is hardly visible in the whole collection any trace of instability or trembling hand. Mr. Spellman is a pupil of this venerable and justly esteemed teacher, and possesses a diploma, written in the most elegant style, by the author himself, on his sixty-second birthday.

The business college at Springfield, Ill., has, we understand, secured the services of Mr. W. R. Glen, recently of H. B. Bryant's College, Chicago. Mr. G. hails from Cleveland, has taught in Cincinnati and Chicago, and for nearly two years did good service in the business college of this city.

CLARENCE.

A HAMBLE AMONG OUR CORRESPONDENCE,
AND THE RESULT.

If we could confront these gentlemen with their penmanship they would say, "Why, that is as plain as can be; any body can read that." To them it is, no doubt, but to us it is as plain as the Chinese alphabet and as "clear as mud."

Иванов

H. S. Gould

W. Newman

We were curious to know what this man wanted of us, but we could not satisfy our curiosity from his letter. If it was advice about his chance of success in the East, we advise him to stay where

Thompson

Now if the writer of the above signature desires to know why we did not answer his second communication, he has only to read this article. And we would just like to say to him that, if his blasphemous language was aimed at us, he must use harder terms by a thousand degrees next time. Such mild expressions as these don't affect our feelings any more than a feather would add to the burden of a camel.—*Wright's College Journal*.

W. H. Newcomb
We presume the writer of this sign

305 Broadway, New York.

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Lawman, Ill.

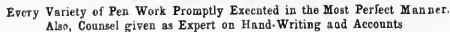
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in a Commercial College. Please address,
adding age, experience, references and salary expect-
ed, "COLLEGE," Post Office Box 2145, Philadelphia.

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or visiting cards written, enclose two green
stamps for samples. A. V. LIFE, Corning, Iowa. 7-11

OPEN ART IMPROVEMENTS—Send 6c. to B. T.
RAWSON, postman, Worcester, Mass., for sam-
ples and valuable information to all who use the pen.

take a half interest of \$200 in a good paying school.
Address for particulars, PROF. H. RUSSELL, Joliet, Ill.

D. HOLCOMB, Box 31, Mallet Creek, Ohio. 7-11



A FEW OF THE COMMENTS BY THE PRESS.

"The Morse Testament executed by D. T. Ames, now on exhibition at J. P. Carll & Co.'s carpet store, 325 Fulton street, should be seen by all our citizens. It is a picture of rare beauty, really a treasure."

¹¹ Our friend Win. Hancock is the recipient of one of the finest pieces of penmanship ever seen in this city. In the form of a set of engrossed resolutions from the De Wolf Hose Co.: the penmanship was executed

¹⁴ We notice on exhibition at the American Institute Fair a collection of very fine specimens of orna-

Rhabetta (N. J.) *Daily Journal*

"We have examined a memorial album to J. Macy, Jr., from the Devon Manufacturing Co. and N. Y. Produce Exchange. It was engraved by D. T. Ames, and contains of fifteen pages, each one a different and beautiful illustration appropriate and elegant. One would never suppose it was the work of a pen, so perfect is the execution."

"In October last, on the occasion of the Firemen's Tournament at Poughkeepsie, Rapid Hose Company No. 1, of this city, was entertained by Davy Crockett Hook and Ladder Company No. 1 of the former city, in which a hospitable manner as to call for a return a series of resolutions complimentary to the Rapid Hose Co. were adopted. These resolutions have been most heartily engrossed by Mr. E. J. Angus & Co. of Broadway, New York, who for some time enjoyed the reputation of being one of the most accomplished penmen in the country."

¹⁰ "At the special communication of Hudson River Lodge No. 607, F. & A. M., held December 5, 1874, resolutions of respect for the memory of our late member, Thaneey M. Leonard, were adopted and ordered to be presented to his family. The committee on evening presented them to the family on the 6th of the month. The eulogistic remarks were made by Amos A. Brown, of 205 Broadway, New York, and as a specimen of what may be done with the pen, is truly astonishing, and those who were privileged to inspect it expressed their admiration for the manner in which it was executed."

The New York Times Stone,
[1940-1941]

"On a recent visit to the rooms of Brother D. T. Ames, 203 Broadway, we had the pleasure of inspecting his remarkable specimens of pen work. His skill is next to perfection, and is marvelous indeed, in work of the pen that we have ever seen—and we are familiar with specimens of nearly all the calligraphies of the present age—an approach has 'Continental Picture of Progress,' which in conception and in execution is the most suggestive of the art of our country, and is well worth the visit. On a visit to the inspection of this work, now on exhibition in Brother Ames' room, 203 Broadway, will repay any one who will visit his rooms, to which all are welcome. Brother Ames' skill, as displayed in the engraving of other resolutions or testimonials, is certainly unequalled, particularly in Masonic work, which he makes specialties.

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The Complete Accountant.

By M. L. B. Johnson, formerly bookkeeper with Felt, Mather & Co., Chicago, now associate principal of the same firm, and a member of the Chicago Bookbinders' Association. This is, perhaps, the only work on book-binding ever written by a practical bookbinder. It is rapid and complete, and contains many valuable hints and suggestions. The instructions are simple and clear, and are still being revised and added to, so that the volume is now a book, not only for the beginner, but also for the experienced bookbinder. It is a valuable reference work, and is well worth the price. It is published by the Chicago Bookbinders' Association, and is available for sale at the Chicago Bookbinders' Association, 100 N. La Salle St., Chicago.

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The dozen cards, written in a beautiful dashing style, 25 cents. Sent upon the Address—M. A. B.

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50 DIFFERENT RECIPES for red, green, violet, purple, yellow, white, and other colors, suitable and reasonable for 25c. One or three-cent stamp. W. L. DENN, Pompano, N. J. 3-11

THE PENMEN AND OTHERS—Send me and receive by return mail a full-hand flourishing executed on 10 available for framing. Try me and send you for 25 cts. Address E. L. B. 162

THE TENMEN—A few large ornamental penmanship. 20x28 inches, excellent style of art, by the late E. H. W. Town, Pa., are offered for sale. At KINCY, Easton, Pa.

WANTED.—A personable to teach arithmetic and penmanship charge of a Business College. Appropriate age, experience, name, references required. Address, A. H. BISM

50) DIFFERENT RECIPES for red, green, violet, purple, yellow, silver, white, soluble and insoluble paint for 26c. One or three-cent stamp. W. SWIFT, Pompano, N. Y.

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PUBLISHED BY

J. C. BRYANT, M. D., President of the Bryant & Stratton Business College
BUFFALO, N. Y.

WHAT PROMINENT EDUCATORS AND OTHERS SAY

[illegible]

Address, J. C. BRYANT,
Buffalo, N. Y.

THE PENMAN'S JOURNAL

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, NOVEMBER, 1877.

VOL. I. NO. 8.

Practical Penmanship.

Writing is an invention designed for communicating or fixing thought by means of characters representing sounds. As the mind acts quickly, our best thoughts nicely moulded in the mind are apt to escape us, unless we can speedily transcribe them. Hence the necessity of rapid writing. The demand of the lawyer, author, merchant, and those in nearly every trade or profession, is for a means of quickly transcribing thought. The practice of photography owes its existence to the fact that it is a quicker method of fixing words than writing, and were everybody familiar with it, script writing would quickly be among the things that were. The practical demands are most fully met by that style of writing which secures in it the greatest degree of rapidity and legibility. The artificial demand, when most fully met, is at a sacrifice of rapidity and legibility. Many professional penmen, and especially amateurs, regard *beauty* as the highest and only object to be attained, and feel a pity for the great mass of humanity who show no higher ambition than to be contented with practical, rapid, legible penmanship. This is a practical age, and those who are best fitted for it are those who are the most practical. Necessary demands rapid writing that can be easily read. But this is not the penman's ideal; it is *legibility*. The man of business who writes with wonderful speed, yet legibly, is not a good writer, according to the penman's ideal. Goodness or merit in writing, to the penman, consists only in the exact curves and shades of some particular copy book system. Nothing practical is approved, because it does not look just so and so. "Plain to the eye and easily comprehended," was the idea of a once great teacher. In other words, the business man says, teach my boy a plain, rapid hand. Greatness in teaching is secured through thoroughly preparing pupils for the practical demands of life. In penmanship, the public demand is for legibility and rapidity, and the teacher who wishes to win a great success can well afford to ignore beauty to an extent necessary to give to the public what they demand, which, according to Fisher's penman's idea, was a style "plain to the eye and easily combined."

A. E. H.

The Value of Penmanship.

BY PROF. H. BURNELL.

Of the many qualities necessary to success none is more essential than a fixed, firm adherence to an unyielding purpose to succeed. If we look over the biographies of the great men of the past, we shall find that almost invariably they have been men of this kind. *One never says*—men have been the most eminently successful men of all ages.

Gen. Santa Anna, in the Mexican war, claimed that Gen. Taylor, his opponent, was often whipped, but did not know it. So we will find that the men who have the pluck to stick to what he undertakes, and never gives up, is almost invariably the winner in the end.

Gen. Grant, the conqueror of the rebellion, was possessed of this faculty, and indeed, we are told by his biographers that it was one of the main elements of his most remarkable career of success. At the battle of the Wilderness, after two days of obstinate fighting, when the Union forces were everywhere held in check, and doubt and despondency settled down upon the officers and soldiers like a thick pall, a council of war was ordered, and every officer and soldier expected nothing but an order to retreat. The several corps commanders congregated in the tent of Gen. Grant; all was still and silent as the grave. The opinion of each corps commander was asked, and no unanimous shake of the head was the only response. Gen. Grant then took his pen and wrote on a small piece of paper, and handed to each one the following: "To-morrow the Army of the Potomac moves forward." We all know the result. Shortly after, we again hear from Gen. Grant in his short but pointed telegram: "I propose to fight it out on this line, if it takes all summer." These never-dying words rang through the nation like the blast of a bugle in a cavalry bivouac, and inspired the drooping hearts of the people with fresh hope and courage.

"Be sure you are right, and then go ahead," was the famous motto of Davy Crockett, to which might well be added: "Persevere to the end, and certain success awaits you." That the lack of this most necessary qualification is what causes the defeat of many of the most cherished hopes and desires of many an individual of fine intellect and good ability, is but to repeat what is well known. That the majority of American brains are lacking in concentration is a fact well known by our physiologists and physiologists.

How frequently do we see individuals of thirty years of age who have tried nearly every profession or calling that could be named or thought of, and proved a decided failure in every undertaking. "Jack of all trades, and master of none," has long ago passed into a proverb. The success for which our German fellow-citizens are almost invariably noted, as a class, is doubtless owing to the proper development of concentration. It is a well known fact that the amazing development of the West is owing now to the German nationality than any other. I have known many of them to settle here without a dollar, and in a few years own a good farm, while the country around them was made to "blossom like the rose," and prosperous villages, towns and cities everywhere spring up as if by magic. The same perseverance secures the foundation rock which sustains all well-directed efforts in any calling, while the drifting, teacherless sands of indecision let down many an individual to failure and ruin.

Genius at first is little more than a great capacity for receiving discipline. Success does not act, like the fine dexterity of the jugglers with cups and balls, requires a shaping of the organs toward a finer and fiercer certainty of effect. Your muscles—your whole frame—must go like a watch, true, true, true to a hair.

The Uses of Double-Entry Book-keeping.

No captain would put his vessel to sea without a compass and reckoning book. If he be a good mariner, he is frequently consulting these, that he may know his position; that he may make his course as short as possible, and that he may escape the dangers of certain parts of the ocean. To the man starting out in business, his certain success to wealth depends largely upon whether he uses as his compass and reckoning book a well kept set of double-entry books. Like the mariner, with his compass, he knows from his books his exact position at any time of reckoning. His expense account shows how much he is drifting toward rocks that will sink his ship. His merchandise account will enable him to estimate how rapidly he is sailing towards profits and wealth. His cash, bank, bills receivable, payable, and personal accounts, will show his exact position at any moment, and enable him to take shorter routes to wealth than he could with that limited knowledge of his condition which is shown by single entry. The only perfect system of accounts is the double entry system. There is no safeguard against failure in business like it. Trac, some facts may be shown by single entry accounts, and by introducing the expense, merchandise, cash, and other accounts, many of the benefits of double entry can be gained; yet, if there is truth in the maxim that "what is worth doing at all is worth doing well," it applies with full force to the keeping track of business by double entry books. While there are many who regard double entry as something complicated and beyond their power of easy comprehension, it is in truth as simple as a pair of scales, and as true in showing whether or not they are in balance. The trial balance at the end of every month, which can be shown from double entry books, enables one to see the condition of his resources and liabilities. It governs him in reducing expenses, or in buying or forcing sales to meet maturing notes or bills. Indeed, he can approximate to his exact financial standing, and possess a satisfaction and confidence in his business that will aid materially his efforts in directing his business successfully. As a means of mental improvement, the study of book-keeping is indeed valuable. It rapidly develops a power of reasoning logically from cause to effect, and no other power is as useful to mankind as that.

A. E. H.

National Penmen's Convention.

During the first week in October, I received the following announcement:

OFFICE OF THE EXECUTIVE COMMITTEE OF THE NATIONAL PENMEN'S ASSOCIATION, QUILLVILLE, N. J., Sept. 29, 1877.
Dear Sir: You are currently invited to be present at a Grand National Penmen's Convention, to be held in this place, commencing Tuesday, October 9, 1877. A similar invitation has been sent to the leading penmen of the country, and a large gathering is expected. The object of the Convention is to secure an exchange of thought upon topics of common interest,

All (including yourself) are invited to bring specimens of their skill, and all such old works upon the subject of penmanship are convenient. Ample accommodations will be provided at the hotels and private houses.

Q. I. L. PRESS, Secretary.

Immediately upon receipt of the above I telegraphed to my friend, A. G. East, to meet me at the Convention, and bring his library. We reached Quillville on the 8th, and found a large assemblage at the depot, and upon arriving at the hotel gave our baggage in charge of the landlord, who told us to register, but try to get along with four lines, if possible. I opened the book, and turning over about three pages saw perhaps the grandest display of penmanship ever collected in this country. The first name was N. G. Rosser, the champion letterer of America. Then P. L. Rish, champion off-hand penman. Each of these signatures occupied a page, and were surrounded with endless designs. Then came other pages, sometimes two ounces on a page, with ornate designs, birds flying off with large bushes, and mammoth quill pens in their claws, &c. Sixteen champions were present, besides forty-six professors, which made me feel timid. Wishing to look well on the register, I asked if there was a champion present who would prepare a page and signature for me. Six came to my aid and offered to do so for 25c, 50c, and another who stated that for a dollar he would make me appear to be a celebrated penman. I believe in good prices, and so accepted his offer. I then turned to the sitting room, and saw upon the door this notice: Valuable secrets, 25c each; walk in. Upon opening the door I found two persons, one of whom informed me that he was nearly through a lesson, and would give me the use of the room in about five minutes, but that if I appeared like a drummer, I might remain in and break the lesson through. I saw him take a paper and cut a round hole in it, and hold it up that the sun shone through it sideways; then he marked the light spot upon the floor with chalk, and formed an oval. He then held it nearer the floor and made smaller ovals of different shapes and sizes. While ink, says he, is made by mixing oxalic acid and water. In writing upon blue paper the acid destroys the coloring, and where the lines are the paper turns white. If you wish to clean old or soiled specimens of penmanship, said he, crumb soft bread upon the sheet and rub it over with your hand, and it cleans it as fresh as new. Take a nail or your knife blade, dip it in ink, and folks will think it wonderful that you can write with it like a pen. I should have remained longer and heard the other points, but hearing a rush for the front door I followed, and there, lighting from the 'bus was a man covered from head to feet with steel pens sewn to his clothes. His name soon appeared on the register as P. N. S. How, champion penman, agent for Esterbrook & Co., Camden, N. J.; sixty-five coats per gross. He then began circulating his cards, which he had been engraving fac-similes of his own

writing, done with Esterbrook's penmen paper. Soon little knots of penmen gathered together, and were discussing the writing upon the cards. Soon a large crowd collected around a few, who, with their tails bared perched upon the back of their heads, were violently arguing upon the merits and demerits of the writing. Look at that *P*, says one; there's a little more shade on it than on the *H*, and the small *c* is a trifle too wide; and the lower part of *v* is not turned as sharp as it ought to be, and the flourish at the end ought to come up over the top. Well, says another, ain't it good writing. No, says a third, the curves in *N* are too full, and *d* is crossed too high, and *H* is a trifle higher than the others, and *P* is the least bit lower. But, says another, those letters are not correct anyhow, according to the revived copy-books. Any penman who don't change his capitals every time the books change is behind the time. Look there, says another, the standard of writing should be one-tenth of an inch, and these short letters are just one-eleventh, besides the right's got to be a trifle too wide. Yes, and he's got two shades on the *H*, and only one on each of the other letters. Up to us penmen. At this moment, Secretary Q. I. L. Penn came and said: "O gentlemen, your attention, please. Owing to the delay of the painters we cannot have the hall this evening, as they have already painted the newly made blackboards and must stand-paper them, then apply two coats of dusting, and rub that down fine with emery paper, which will take them all this evening and early in the morning. We cannot, therefore, organize the Convention till to-morrow. However, I have arranged the program for to-morrow, and we may expect some spirited speaking, and I hope gain some good points. Try and make yourselves comfortable to-night, and be on hand at nine to-morrow." Just then the gang rang for supper, and about eighty of us went to the hotel, and as many more to the academy. Up to this time I had formed the acquaintance of several penmen, and one especially, Prof. N. T. Price, who, after supper, invited me to visit the meeting of the school board that evening. We then took a stroll through the halls, and various rooms of the hotel, and caught glimpses of the many specimens of pen art which adorned the walls. The larger pieces were surrounded by penmen, some admiring, some criticizing, and others admiring the merits of different penmen. In the dining-room the tables were being rapidly cleared for a contest in skill between four champions of the quill. Owing to previous engagements with my friend, I was unable to be present. We left the hotel, and were soon in the presence of the school board. Mr. Price succeeded, through one of the members, in gaining permission to speak to the board, which he did in the following: "Gentlemen: The Penman's Convention, now meeting in your beautiful city, has brought me here. Since coming, I have learned that the beautiful art of writing is not scientifically taught in your schools, a thing which you all no doubt regret. This perhaps arises from your teachers not being familiar with the best means of teaching the art; also from your writers. My desire is to no only offer you an opportunity for securing for your teachers a thorough drill in this branch, which will make them better teachers, but also give a large number of the pupils of your schools the benefit of professional teaching. To do this, however, a room for teaching will be necessary, and I trust the public benefit will justify you in granting the use of one of your schools in progress, through your recommendation to the board, to allow them to attend free of charge. Their presence will no doubt attract many of their pupils, and the room will virtually be under the control of the teachers." The president then addressed the board, saying: "Gentlemen—You have heard the proposition,

It seems to me a good one, and that we ought to accept it. True, we have a rule prevailing the use of our rooms for any outside purpose, but this appears to be different, and contains no objectionable features. If there is no objection, Mr. Price can have the room." Just then, Mr. O. Est, whom I had missed since our arrival, arose, saying: "Mr. President and Gentlemen—I have visited many of you personally to-day, and you know my object is to secure the introduction of the original copy-books in your schools. The advantage of a change of books is that with a new interest in penmanship, and impulse is created. The system is simple and thoroughly scientific. Upon the covers and over the copies may be found abundant instructions. The paper is superior, the covers very attractive, the copies compactly written, and many lines are given for imitation. Our Hand Book for teachers is superior to any other published, while our system is the first one ever strangled with definite proportions for school-room use. One of the members then arose, saying: "Mr. President—I propose that Mr. Est take up the books at the stores in exchange for those he represents, and that when new books are needed, pupils be instructed to procure his." The motion was put and carried.

We returned to the hotel, and found the long tables filled with penmen, executing every variety of designs. Others, with portable blackboards upon tripods, the pupils, were practicing upon letters, and giving their opinions of various systems.

[TO BE CONTINUED.]

Justice to the Living.

In certain articles in the late *Penman's Gazette*, and in one of the first numbers of the JOURNAL, I observed attempts to disparage the merits of penmen whose attainments intitle them to the highest consideration. As an instance, such penmen as Lyman P. Spencer, of Washington, D. C., and H. W. Flickinger, of Philadelphia, have been referred to as only able to draw out their work, when it is a well known fact that these two models men have no superiors as really writers and artistic penmen. Again, eulogies have been written upon the elder Spencer, the originator of Spencerian penmanship, with a marked vein of regret that little or no talent or skill survived him in his large family of sons and daughters to continue the work so well founded. Others have made the lamented Mr. Lusk their subject of praise, and in that connection endeavored to credit him with the best points in Spencerian penmanship, notwithstanding the well known fact that not a line of Mr. L.'s writing ever appeared in the Spencerian publications. Mr. Lusk was widely celebrated as a "business writer," and a still more remarkable teacher, but was not conspicuous for originality. Others, too, while expressing unbounded admiration, and only so in that of the late John D. Williams, especially in the department of off-hand flourishing, still maintain a significant silence in regard to the beautiful work which our living penmen are producing on every hand. It is indeed but simple justice, and therefore commendable to show a genuine appreciation of such men as Platt R. Spencer, who was a writer of wonderful skill, as an author of bold originality; also of J. D. Williams, of whom as much can be said in the department of ornamental pen designing. At the same time, why not justly recognize the merits of the living penmen of to-day. It is not within the range of the possibilities that a penman paragraphist may feel free to shower praise upon the dead, because they cannot in any manner become his competitors in the future. To underrate the living, who, penmen are, or might become rivals for glorious honors?

The merit of Spencer and Williams was

not so much in their having reached a higher degree of excellence than others have attained, as in their having pioneered the way for others.

Would not the famous motto of President Lincoln, "Clarity for all, and malice toward none," be a good one for a penman's paper.

Yours truly,
FAIR PLAY.

Astrotic.

Touched by some artist's spirit deep and sweet,
In covering every where the trivial words meet,
Each line and word is made to greet,
Each line and word is made to greet!

Penmanship! Alliance of the heart and hand,
Endowed with soul, and wonderfully planned!
Now burning with some wonderful thought, and now
Moulding the feelings by thy cultured bow!
I love thy beauty and thy sympathy
I love, O generous mother art, in thee
I sample thou art, and yet how faded and free!

A sea of light that dips its wings in light,
A sea of light that dips its wings in light,
Thou humble art, yet unsurpassed in light!

Joy be with thee, thou kind of dew-damp wing!
O, teach us how the heavenly hymn to sing!
Teach us, too, with choicest phrase to order
In each old rhyme, O glorious, pure and true!
Nor say thy faith, till some shining dew
As every artist's best shall glittering dew,
I will be the beauty of some shining dew!

PAUL PATTER.

A Reform Needed.

Editor *Penman's Art Journal*:

I have noticed several articles in your valued and valuable paper, on writing in the public schools, and it may seem somewhat presumptuous for me to attempt to add anything to what has already been so well done; and yet, I shall venture a few words.

Every one acknowledges that in this country, the *great business*, is, and ought to be, the education of the young; and as the great majority depend entirely upon the public schools, it is of the utmost importance that they should be taught in the best manner possible. Now, it is acknowledged, by every one, that penmanship is one of the most important branches taught in these schools. Even the "old foggy school director" will tell you that "reading, writing, 'rithmetic, and spelling" are the four studies which should receive most attention. And yet, although this is acknowledged by every body, nobody has taken any decided and telling steps in the matter previous to the establishment of THE PENMAN'S ART JOURNAL. School journals, and teachers' papers generally are "mum" on the subject; it is scarcely ever mentioned in teachers' institutes; school officers, though they will welcome their own education upon receiving a letter which has been in its round to the dead letter office, and superintendents of schools, while they grumble about receiving communications from the teachers under their charge, which they are unable to read, yet none of them take any steps to remedy the defect, possibly because they do not know exactly what to do. Withal, the penman of to-day is not likely to be proud to be denoted to a sense of his duty. They have considered it to be enough of glory for them, and that they were doing enough for their fellow men, if they succeeded in giving creditable instruction to the few who put themselves under their tuition, and in causing the world to stare at the wonderful productions of their pens, without troubling themselves as to how the millions through their instruction; school officers, whether they are taught at all, "My brethren, these things ought not so to be." The proprietor of the ART JOURNAL is taking some lengthy strides in the right direction. Let us lead a hand to help them.

B.

Importance of Teaching Writing.

There is no reason why every child in every school should not be a good penman at a very early age.

The advantage of this acquisition to the children cannot be overrated, for, besides the mechanical skill, the child has the means of constant employment, which will keep him from idleness and mischief, and the live teacher can make this skill bear upon every exercise, and every branch of instruction.—*School Bulletin.*

With the *School Bulletin*, we believe that there is no good reason why every graduate from our public schools should not write at least a good, legible hand. Reasonably skillful instruction would certainly enable them to do so; yet, that such is not the fact, is very obvious. Our observation concerning the teaching of writing in public schools leads us to the belief that in no other branch are teachers generally so poorly qualified to teach, or indifferent regarding their teaching as in writing, which accounts for the indifferent success of their pupils; for this want of qualification, superintendents and school officers are largely at fault by not requiring any special standard of skill or qualification for teaching writing on the part of candidates for teaching.

Superintendents should impress not only upon the minds of candidates, but upon all teachers under their charge, the great importance of being themselves good writers, as well as skillful and earnest teachers. Then we could reasonably hope to see well and successfully taught, and good writers coming from our public schools.

Editor *Penman's Art Journal*:

In your journal for October, I find an article headed, "Writing as a sign of character." I shall ask the patience of your readers while I add a few observations on the same subject. I fully believe that writing is an index to the character of the writer. This may not prove true in every instance, but as there are exceptions to all rules," I will venture to offer what I have noticed. Angular writing indicates the pointed angular character of the writer. Examine the writing of your correspondents and you will be able to determine the condition of mind of the writer, as well as his general character. He may, by training, be able to disguise, to some extent, his natural manner of writing, but his penmanship will betray him, as there are, as plainly indicated his habits, temperament and general character, as is written in the plainest of language. If *very pointed*, you may depend upon it, he is of a fretful, fault-finding disposition, ready to "fly the track" upon the slightest provocation. If, besides, being angular, the letters have a heavy shading, there is a certain boldness of manner in connexion with his angular disposition, that often gives to his conversation a form that is repulsive. His actions are exceedingly thorough in the same points and shades seen in his handwriting. On the other hand, notice the careless off-hand style of writing, with here and there an angle among numerous curves, and again you have the character of the writer before you. In writing of this kind you will also notice that the angles are well defined, giving you to understand that the writer has certain well defined points in his character. Among writers of this kind you will find a good one, one who, through persistent training has acquired the habit of making the tops of some letters round, and almost invariably the bottoms of the letters receive the same form. The round, bold hand, the narrow, contracted style, the widely extended style, the scattered page, each indicates marked points of character in the writer. You ask what I would say of the actions who are chronically late and all kinds of inhumanity. He is a man who can adapt himself to any class of society, with the same ease with which he imitates the writing of others. I would be glad to hear the opinions of those older in experience, both in teaching and observing the writing of others. E. A. WALKER.

Near Normal school, Monroton, Iowa.

Conundrum.

Who will hold the *king club* that wins the \$10 each prize in this and of the present volume of the JOURNAL, as announced in the last number.

Success and Failure in Penmanship.

NO. V.

BY PROF. BENJAMIN J. JONES, III.

It has been well said that he is our friend who tells us of our faults, I therefore trust that the readers of the JOURNAL will bear with me while I attempt to tell them some thing of what I have seen, and which I deem detrimental to the art that I have spent the best years of a lifetime in learning and teaching.

We find that in order to have a broad, comprehensive view of the subject, that penmanship must be studied, not only one system, but a thorough study of the various systems, must be learned and minutely compared. The many systems that were compelled to learn, before the advent of the excellent Spencerian have ever had charms for us, although some of them have passed out of existence. The first system of penmanship which we practiced was Knapp and Rightmeyer's, which was then considered the best known, and well do I recollect with what feverish anxiety I awaited the first copy of Knapp and Rightmeyer's "Penman's Paradise," which was the most elaborate and full of details, and the one that was to be found in the United States. The many systems that have since been presented to the public, each have their excellencies, among which are, Potter & Hammond's, Payson, Dutton & Scribner's and various others too numerous to mention. The point I wish to make in this article is, that be that studies but one system is apt to be bigoted, and sometimes most stupidly and foolishly intolerant, which is apt to work mischief to the profession as he who has ever ventured out of the sacred precincts of his father's door yard, is often much more conceited, and puffed up with his own supposed knowledge, than he who has been around the world, so have I ever found that those who knew nothing of more than one system of penmanship were ever ready to declare on every occasion, in season and out of season, that it originated from such and such a man, and that they were persons of little knowledge, and experience on the subject. That these veritable know-nothings have worked untold injury to the cause and profession, wherever the people happen to be cursed by their presence, is a fact that is well known. While traveling and giving instruction in penmanship in southern Wisconsin, in the latter part of 1864, in the town of D., I came upon one of these specimens. He has no manner at all of opening a course of lessons that he would give a lecture to the people. I strolled into the school-house with the rest and took a seat. He seemed very much elated at the size of his audience, and launched forth in a torrent of Jim Crow grammar that I have never yet heard the equal of, nor do I ever expect should I live to be as old as Methuselah, to hear the like again. Ever and anon a flood of tobacco juice poured forth from his mouth, and after a series of whines, screeches, and the most intolerable hyacinthine that I ever heard, he became somewhat exhausted, he drew himself up with great dignity, and said he would be pleased to answer any questions that might be asked him. Seeing that no one present had the courage to ask him anything, I volunteered a few questions:

1. Whose system do you teach? Answer, His own of course.

2. What is a straight line? Could not answer.

3. What is a curved line? Could not answer.

About a half a dozen similar questions were asked, and as no reply was given the audience naturally came to the conclusion that the orator of the day was fogged. He then indignantly declared, that these questions were nothing to do with penmanship, and when the question that in penmanship was asked, he was in greater perplexity than ever, and glibbing his lip he strolled out declaring the whole audience, myself

among the number, a dogged pack of fools. That such ignorance has done almost incalculable injury to the profession, is a fact; but of late years it has become apparent that no one, unless he is possessed of some education, is fit to teach the art of penmanship, and the failure of such mountebanks, is but conclusive proof. By far too many have attempted to teach penmanship and made a total failure for the lack of suitable knowledge of the subject. The possession of a good hand writing, which seems by many to be the Alpha and Omega of the whole business, is in fact but a very small part of what must be known in order to make a successful teacher of the art. "Experience teaches a very dear school, but fools will learn at no other," is a time honored maxim, and we have always found that those that were puffed up with their own conceit were full up with the bubble tellows of such persons. The fool is wiser in his own conceit, than seven men that can read a reason. One quality that will render the teacher of penmanship to his pupils is modesty. Our most learned scholars, renowned statesmen, talented authors

JACKMAN'S BUSINESS COLLEGE,

METHODIST BUILDING, 805 BROADWAY,

NEW YORK, Dec 19, 1877

My dear Mr. Jones:
I understand
your proposition concerning letters
from teachers of our locality. I most
heartily commend of it. I think the most
you do, it is in the direction of
Progress, and out of it, I feel sure
will grow excellent results. We
need a larger spirit of fraternity
and cooperation and your plan
is one step in that direction.
I wish you the fullest success
in all your efforts.
Very truly yours
J. B. Packard

and best generals have almost universally been admired for their modesty, whereas on the other hand you will always find the most ignorant, foolish persons, the most conceited, pompous, overbearing, and insulting.

The Schoolmaster Abroad.—He wants a Post.—He'll Teach Writing and Board Around.

Some time ago the Board of Education of this town deemed it advisable to engage the services of a writing master, and in order to obtain an efficient person to fill the position, advertised in the Globe. In due time answers came, and among the number was one of which the following is a copy.

FLINT, MICHIGAN.

February 28, 1877. I.

Trustees Belleville Schools,

Canada, Ontario

DEAR SIR.—I will teach the rights in your schools what you advertise for in the globe newspaper. I am a Canadian by birth and was a teacher of a school in Simco County and had a 3d class certificate for that law about schools can out. My school was in the back part of the county where there was the hardest boy's name in the whole country, some of them so big that they weigh 175 pounds and my to. I was the only man at that time who could

keep them under. They kept a misins for there school there in summer but always had to get me when all the big boys came in fall and winter. I had that school 1 winters and left that part of the country and came here because I was deceived by rankies out here tells me that I could get big pay at lumbering. I have been at it ever since and made up my mind that I can do better in Canada. My father sent me the newspaper what has your advertisement in and told me to tell you that you might ask him I—what lives in Belleville and now as about our family here out of pranks & choppin hard every day of winter in the Mickeney shanty at \$25 a month and now have to right with a bad pen and paper on a old piece label you must think this is the best I can do.

When I was in prackets I was called the best righter in Simco County and in less than week when I get the stiffness out of my hand I kin right as well as ever, if I had good material. I will practice up when I kin down there and in a month or 2 I do some penmanship that you schools ill of be proud of. my highest kin is teacher righter. kin schoolers in Simco County and I have gave privet lessons to men in the shanty here in Belleville and I kin right by my way of explain it in less than week you'd be surprised to see them rise. People would believe they learned in such short time. kin do flourish to or letter in and down, I am a little out prackets now. He guarantees you a good job in your schools. If I don't give good satisfaction I don't ask you nothing when my time is out. I am a power.

as if possessed all the colors of the rainbow or at least all the light shades, Francis George doesn't wear whiskers or a moustache. His school results are the thought of such an ornamentation. He is clean shaven, and as a consequence shows plenty of cheek, as instance the letter above, that he has a large mouth and otherwise shows evidence of being a persistent chewer of tobacco. He looks very fierce, and we have no hesitation in endorsing his statement that "he is kept order in his school." Francis George doesn't amount to much as a grammarian; he is not a correct speller, that certain, and his "righting" is not sufficiently clear, bold and distinct to lead us to think that he would be a success. We never saw evidence of lofty aspirations; we like to hear of men who are capable of filling high positions, in which we are sure to find evidence of the latter accomplishment. His spilling like his "righting" is susceptible of improvement. Still he might make a good pale; therefore we draw conclusions from the latter conclusion. We might remark that it is barely possible that Francis George will come here.—*Belleville Intelligencer.*

Individuality of Writing.

It is affirmed by experts in handwriting that a person is as easily and certainly recognized by his handwriting, as by his physiognomy, or figure; this, in the case of adults, or persons of established habits, is to a large extent, undoubtedly true. From long practice, the mechanical act of writing becomes simply automatic, the hand, doing the work from the mere force of habit, while the mind is wholly absorbed with the subject matter being transcribed, this being the fact, letters, words, lines, and pages, take a certain peculiar form and character, which having become habitual with the writer, are unconsciously repeated with a degree of certainty which is really astonishing to those who have had occasion to study and observe carefully, the peculiar characteristics of handwriting.

Peculiar habits are formed for beginning and ending letters and curves, combinations, connecting lines, turns, curves, loops crossing of the c's, dotting the c's, &c., which once established by long practice, cannot be unaccountably changed, or avoided, even with the utmost care and thought, sufficiently to escape recognition. It is an easy matter for a person to change or disguise his writing, in its general appearance. This may be done by simply reversing its slant, change of size, or degree of slant, and yet to all its minor details, which are habitual, and not the result of will or thought, the writing remains essentially the same, and would be as certainly recognized, when analyzed by a real expert, as would the writer himself by his intimate acquaintances, after having attempted to disguise his own person by a change of costume and distortion of his face.

The only instances we have known where persons have successfully concealed their identity, while writing at any length, has been where there was an entire change in the mechanical construction of the letters, as by carefully printing each letter separately after the form of type, thus depriving them of their character as writings.

Use Black Ink!

USE BLACK INK!!! USE BLACK INK!!!

USE BLACK INK!!!!

when you prepare specimens for the JOURNAL. Of the multitude of specimens received, not one in fifty can be reproduced on account of the inferior quality of the ink. Many who take special pains, and execute their best work, that which we should be pleased to publish, fail utterly from the bad quality of the ink. This is frequently the case with those who fail to realize that ink comes from its poor quality, or want of knowledge or care in its preparation. It must be of good quality, and freshly ground in a tray—not dissolved. For more detailed information, refer to No. 3 of the JOURNAL.

ful strong man and keep good order in any school. I was from 190 to 196 pounds without being fat.

It comes for \$300 a year and do nothing else or if you get use a job as pealer on the farm for your own and hope he get the best I kin turn over an onest penny the cum for \$250. do your teachers bored around, if you bored them it work for \$100 a month. As I said before, I don't like the work out here and wood rather teach right for half the pay and I think you ought to give a preference to a Canadian who would like best to cum back to his own country. He send out to the post office on the 15th of next month for your answer and hope he get the best, he prectis up and be rely for you, you say this my hand hasn't lost its cum yet. If nobody kin, the job before this gets to you of do you kin for me, and I give the best satisfaction or I don't ask you a cent, unless as follows. Francis George Smith for Mackenry's shanty. Flint P. O. Michigan, U. S.

On the back of a photograph which accompanied the letter is the following:

I just best to send you my fotograh, you may keep it if I am not here. I am a power. North.—The photograph represents Francis George as a youth of about 45 years summers. On his face is a nobly intelligent man who is sure to be advancing. There is nothing attractive in the appearance of his coat, but his very face far to fill up that want, as it is very costly and looks

Thos. Powers, Fort Wayne Business College, Ind., incloses a specimen of his plain writing, which is correct in form and practical, without evincing an effort for display.

Answers to



F. W. H. W., St. Louis, Mo.—The copies of Gaskell's Complete Compendium, &c., are engraved on stone.

E. H. C., New Orleans, La.—We can supply a few more of all the back numbers of the JOURNAL except No. 1.

E. A. G., Galva, Ill.—P. B. Spencer, sr., was born at Frohkill, N. Y., in the year 1800, and died at his home in Geneva, Ohio, in 1864.

R. M. B., St. Charles, Mich.—Your writing is very creditable for a one out of practice. You evidently have a good movement, and with careful practice and the proper criticism of your writing, you would soon write an excellent hand.

C. D. B., Rochester.—The proper tuition for twenty lessons in writing would vary according to locality, size of class, experience of the teacher, &c., from \$2.50 to \$5. A quite common and reasonable charge is \$3.

E. A. G., Princeton.—The Greek language is written from left to right. The Chinese is written in columns from top to bottom. We should advise the acquisition of a good plain hand before commencing ornamental penmanship.

A. F., Napanee, Ont.—We have not the time to prepare specimens to send by mail. The great labor required for the preparation of copy for our forthcoming work upon ornamental penmanship, the JOURNAL, and other necessary business, taxes our time and energy to the utmost.

R. T. S., Hamilton, O.—You write a very excellent hand; less shade would enable you to write with greater ease and rapidity. You can send the names of subscribers and receive credit upon our books, and when you have sent a sufficient number for the premium you desire, it will be forwarded to your order.

F. E. D., Danville, N. Y.—It is not probably a custom to call a roll in writing classes, yet we think it advisable to do so, from the fact that by so doing a more punctual attendance would be secured, and hence more satisfactory results obtained. It is well to issue tickets of admission to pupils, yet this is not a custom among writing teachers. Your cards and letter are well written. You need to give special attention to the uniformity of your writing; it is your weak point.

G. W. B., St. Charles, Mich.—Your writing is very creditable for one having had no instruction, but it abounds too much in superfluities, and lacks the proper proportion between the capitals and small letters.

J. H. R., Norwich, N. Y.—Ade's Compendium of Ornamental Penmanship will be ready for sale on December 1st. A copy bound in cloth (price \$5) will be given as a premium for twelve subscribers to THE PENMAN'S ART JOURNAL and \$12; in gilt (price \$7.50) will be given for eighteen subscribers and \$18. Every subscriber, whether one of a club or single, will receive a copy of the Williams masterpiece with the first number of JOURNAL sent. You can forward the names of subscribers, with subscription, as fast as secured, and receive the premium when the requisite number of names are received.

Wright's Carmine Ink

We invite the attention of teachers of book-keeping and others to the advertisement of this beautifully printed ink in another column, having ourselves used it for many years past. We know that where a good ink is desired it will give full satisfaction.



M. E. Bennett, Herreck Center, Pa., sends a skillfully executed piece of off-hand flourishing.

Chas. D. Bigelow, Rochester (N. Y.) Business University, sends attractive specimens of lettering and calligraphy.

W. W. McClelland, Allegheny (Pa.) Business College, writes a very handsome letter, inclosing some fine specimens of card writing.

B. L. Saum, of the Burlington (Iowa) Business College, incloses specimens of off-hand writing and flourishing, executed in his usual excellent style.

George W. Chambers, Pleasant Unity, Pa., gives evidence of considerable skill in the use of the pen, in a finely written letter, and fine card specimens.

I. C. Malins, Evansville, Ind., sends a very attractive piece of drawing, flourishing and lettering, which has been accepted for publication in the Compendium.

A. H. Hinman, Pettville, Pa., has forwarded a superior specimen, embracing writing, flourishing and drawing, which has been accepted for publication in the Compendium.

Hector McKay, Jr., Hamber, Ontario, sends a very handsome flourishing and let-

received. A copy of the essay is given on another page.

John McCarthy, who is a clerk in the War department at Washington, D. C., and a former pupil of H. O. Spencer, sends us a elegantly written letter, inclosing several finely written cards; also sends a photo of an engraved set of resolutions, which show that the original was a very creditable piece of work.

E. L. Barrett, Elmira, N. Y., incloses a package of slips, giving specimens of writing and flourishing, all well executed, and with more than ordinary facility of movement. He also incloses specimens from his pupils, which are very creditable, especially those by Masters Cuykendall and Hubbell.

R. B. Montgomery, penman at Soule's Business College, New Orleans, sends a highly artistic specimen, 18x23 inches in size, entitled, "A Tribute to Platt R. Spencer, Founder of the Spencerian System of Penmanship." It is composed of scrolling, lettering, writing and drawing. In the center is a very finely executed portrait of Father Spencer. As a whole, it is a masterly piece of work, and reflects great honor upon its author. The work is forwarded as a contribution to the Compendium, for which it has been accepted.

Persons wishing to get their money's worth in carpets or oil-cloths will realize most fully any reasonable wish by patronizing the Miffit Carpet Store, 112 Fulton street. We speak from experience.

A Rare and Special Premium

We shall continue to send a copy of the John D. Williams masterpiece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor S. S. Packard: I am sure that whoever possesses this fine work can honestly claim to have the most perfect and elaborate specimens of off-hand flourishing yet produced.

Professor B. F. Kelley says it is a model in all respects to be imitated, but not excelled.

Professor J. B. Linsley: I am astonished that even Williams could have produced anything so near perfection.

The College Tell-Tale: It is the finest piece of lettering and flourishing that Mr. Williams ever did, and is considered by penmen as wholly unequalled. The reproduction is the finest specimen of photography we have ever seen.

C. B. Wilkins, Manchester, N. H.:

"I am delighted with it."

H. K. Hostetter, Sterling, Ill.:

"I am highly pleased with it; it should be in the hands of every lover of pen art."

Harkness' Magazine, Wilmington, Del.:

"It is a most beautiful specimen of penmanship, delightful to behold."

C. E. Carrier, Vandalia, Mich.:

"It is a wonder to all."



tered design for an album, which we intend to present in some future number of the JOURNAL.

L. Mahadax is practicing writing at the Rochester Business University. His letters are among the most attractive we receive, being unexcelled in ease and grace of movement. He also writes a handsome card.

J. Cagle, penman at Moore's Southern Business College, Atlanta, Ga., sends an elegantly written letter, in which are inclosed some beautiful specimens of off-hand flourishing and writing. Mr. C. is one of our most graceful and accomplished writers.

We have received an elegant specimen of flourishing and writing, the joint work of T. J. Bryant, St. Joseph, Mo., and the penman of his college, T. C. Chapman. It does them both great honor as skilful penmen. We shall probably give it a place in the next issue of the JOURNAL.

I. S. Preston, of Brooklyn, has handed us several specimens of off-hand flourishing that are among the most masterly we have received. They consist of several styles of birds, an eagle and swan. They are introduced as a contribution to the Compendium for which they have been accepted.

J. M. Crawford, Union Business College, West Unity, Ohio, a recent graduate of Prof. Convery, of Pittsburgh, Pa., is an accomplished penman, as shown by an elegantly written letter and splendidly flourished swan, which we have recently

The specimen of drawing and lettering given upon this page was executed by Mr. Charles Rollinson, who has been an able assistant in our studio during some two years past. He is a skilful and promising young artist, being in his twentieth year. He recently executed a very artistic and beautiful piece, 28x30 inches, containing nine openings for the photographs of his parents and their family, which was a very appropriate present for the occasion of their silver wedding.

Bell's Transparent Teaching Card

Is not only an ingenious novelty, but of real practical aid to the child while learning the first lessons in reading and spelling. Upon the top of a card is printed a letter upon the alphabet; at the bottom a name of some familiar animal or object of which the letter is the initial, and for which the letter is said to stand, while the entire central part of the card is apparently blank until it is held to the window or light, when, to the great surprise and delight of the child, a fine picture of the animal or object named appears plainly in the blank space upon the alphabet. No teacher or parent who desires to teach the child his first lessons can afford to do so without the aid of these cards. For terms, &c., see advertisement on another page.

Persons wishing correct, systematic and cheap copies for teaching or practising writing should inclose ten cents to the JOURNAL for a specimen sheet containing a complete series of most perfect and beautiful copy slips.

Not Responsible.

It should be distinctly understood that the editor of the JOURNAL is not to be held as indorsing anything outside of its editorial columns; all communications, not original in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Apology.

We are a few days behind time with the present issue. Our printer has been moving. He makes fair promises for the future—therefore please excuse him.

Although the JOURNAL has attained to a large circulation, which is rapidly increasing, yet it is not so large by far as it ought to be, and we earnestly invite every penman and subscriber to consider himself our agent, and exert his influence to extend its circulation. We believe that all penmen and persons interested in penmanship earnestly desire the permanent success of the JOURNAL. Let them bear in mind that it is only through their aid and support it can be secured.

Persons desiring Condon's books on lettering and flourishing, are requested to send their orders direct to the ART JOURNAL. For terms see our penmen's supply list. Special rates to the trade.

All the back numbers of the JOURNAL except No. 1, can be supplied to a few more subscribers.

Copy Slips for Course of Writing Lessons.

Our experience in teaching writing has been, that the best method was to use copies carefully prepared upon movable sheets of paper, so as to enable the pupil not only to keep his copy in close proximity to his pen while writing, but to conceal his own lines of practice from view by placing the slip over them. He thus avoids the almost universal evil with pupils of having a stationary copy, of soon losing sight of it altogether, and simply following the lines written, nearer the pen, by themselves.

The writing of such copy slips for the use of large classes involves much time and labor. We have therefore arranged a set of copies especially adapted for the use of teachers giving courses of lessons, which have been carefully and excellently engraved by Mr. James McLea, and can be supplied at a price so low that all teachers who approve of their style and plan can certainly afford their use. We believe that short exercises for each lesson, carefully analyzed and explained by the teacher at the black-board, while the writing of each pupil is skillfully criticized during the course of practice, is much preferable to full line copies. By thus dwelling specially upon a few letters, the skillful teacher is enabled to impress much more indelibly upon the minds of his pupils the correct form of letters, while the pupil, by such practice, acquires much greater and more permanent skill in their execution.

We believe also, that letters should be taught in classes or groups, embracing those which are most similar to each other in form and construction, as for example, beginning with the first principal letter. Having analyzed and practiced for a season upon the principle, we add the necessary line to convert it into an A, after properly practicing which, we add another line and change it into an N, thus into M. These letters constitute one class or group, which may be called group one. We then add to the stem a top and convert it into a T, which we supply cross for an F. In this manner we go through the alphabet, constructing the letters in the simplest and most practical manner possible, and by methods so ingenious and striking as to leave a strong and lasting impression upon the mind of the learner.

It is to meet this view and plan of teaching that we have arranged our course of copies preceding the series, with a few appropriate exercises for movements, the principles, and three pronouns, each embracing the letters formed from a principle. We present as every number one an exercise beginning with the capital A, followed by one beginning with N, that by M, &c., through the alphabet, thus presenting the letters in several groups which are most similar in form and method of construction. Each exercise is numbered in the order in which it should be practiced, the number being considered a part of the copy for practice.

The entire course of slips are arranged in two series each, numbered from one to twenty, the first of which, or group series, is designed to be written down the page in columns, occupying one-fourth of the width of a page of foolscap paper.

In the second series the slips are arranged in half line copies, in alphabetical order. The two series may be used together for a single course of twenty lessons, or separately for a longer or second course. If used together, the slips of the first series should be used for the first half of a lesson, and the corresponding number of the second series for the latter half of the lesson. Where the time allowed for practice does not exceed one-half or three-fourths of an hour, we should advise using only one slip for a lesson; or even in permanent writing academies and commercial colleges having teachers sufficiently skillful to maintain the interest and secure

faithful practice throughout a lesson, we believe a single slip will be much the most fruitful of good results. The more skillful and thorough the teacher, the more limited will be the extent and variety of practices for each lesson. Not how much, but how well will be his motto.

These copies are printed in sheets convenient for cutting into slips for the use of classes. Specimen sheets, embracing both series, sent to any address on receipt of ten cents. For further terms, see list of penman's supplies in another column.

A set of these slips will be of great aid to any person endeavoring to improve their writing without the aid of a teacher.

Book-keeping.

In the methods of instruction in all branches of learning there is observable at the present day a wide improvement. The farmer no longer turns the same furrow in the ground that his ancestors did; he turns a much broader, deeper and smoother one. So the progressive instructor is not content to place the seeds of knowledge in the minds of his pupils in the same way that his forefathers did. He is ever seeking to make improvements, to lead the youthful mind along new and broader and clearer lines of thought, to simplify truths and processes, and to adapt such classification in every department of knowledge as shall best guide the student in his study and investigations.

We have been led to make the above remarks by our examination of a recently published "Manual of Rules and Definitions for Use in Double-Entry Book-keeping," by Mr. H. C. Wright, of Brooklyn. In this valuable work Mr. Wright has taken a new step in teaching this branch of commercial education, which is a step towards simplicity and ease of acquisition.

The change is in the manner of classifying accounts. He discards entirely the use of representative terms for classification, holding that these are irrational in themselves, and that they can be replaced by a better method.

The practical accountant looks for two results—losses and gains, and resources and liabilities. All accounts representing gains and losses are of the same nature, and so Mr. Wright puts these under one head, which he calls Class I. Likewise, accounts showing resources and liabilities are of the same nature, and he puts these under another head, which he calls Class II. He then instructs his pupils fully as to the nature of each account in the ledger, explaining what it is debited for, and what it is credited for, and what the balance must necessarily show. This done, the student is directed to balance all accounts belonging to Class I into loss and gain account, and all accounts belonging to Class II into "balance account," when the business and the accounts that produced them, and the other the resources and liabilities, and their kind.

Italian Capitals



The chief reason of adopting these names of Class I and Class II is that by their use no confusion need arise in the mind of the learner from a variety of nomenclature, which necessarily follows any classification based on representative names.

The 5th and 9th pages of the Manual are devoted to the method of taking a trial balance and closing the ledger. These contain the most concise and explicit instructions on these points that we have ever seen. It is well impossible for a student to go astray while following these instructions. But it is not the student alone who will be benefited by these directions. The assistant book-keeper or the young accountant will find in them the needed guidance that will carry him safely through the long-dreaded work of closing the ledger.

In another column will be found a letter from Mr. Wright, taking us to task for calling public attention to his Manual, which he intended, he says, for his own school. He may blame us still more for this article.

If Mr. Wright will keep contentedly along in the beaten track, and not give to his pupils or the world any thing new, we will promise not to bring him again before our readers.

Writing and Writing Materials.

Pictures were undoubtedly the first essay toward writing. The most ancient remains of writing which have been transmitted to us are upon hard substances, such as stone and metals. Athotes is said to have written the history of the Egyptians, and to have been the author of hieroglyphics 2112 B. C.

Writing was practiced by the Phoenicians as early as 1194 B. C., and subsequently introduced by them into Greece.

Papyrus, a species of reed, was used to write upon in Egypt and India until about 190 B. C., at which period parchment was extensively used.

Paper was invented in China 170 B. C., and was first made in England about 1590, A. D. The first paper mill erected in England for its manufacture was in the year 1807. Previously it was made by hand, which was a slow and tedious process.

The ancient black inks were made of soot and ivory black. Vitruvius and Pliny mention lamp-black. Red ink was made from vermilion and various kinds of gum. Indian ink was used in China and early imported into Europe, and is composed of fine black and animal glue. The pen or instrument used for writing was, upon stone or metallic plates, fine pointed steel graters, which were referred to by Job in speaking of an "iron pen." For the waxen tablets of the ancients a metallic stylus was used, one end of which was sharpened for marking, and the other was flattened for erasing or smoothing the wax. Pens of reeds also were made at a very early period to write with fluid ink upon papyrus. The reed used for this purpose were small and hard,

about the size of a swan's quill. It was found in Egypt and Armenia.

With the introduction of paper and the finer materials upon which to write, finer points were desired, when the quills of the goose and swan were used. Subsequently, in the year 1805, Mr. Wise, an Englishman, began the manufacture of pens from steel. In 1822, the celebrated steel pen manufacturer, Joseph Gillott, began the manufacture of steel pens. It is said that there are now annually manufactured in Birmingham, England, 1,000,000,000 steel pens.

Within a few years several steel pen factories have been established in the United States, which are attaining to celebrity for the quantity and excellent quality of their pens, foremost among which is that of the Messrs. Esterbrook, whose extensive works established at Camden, N. J., near Philadelphia, in 1858, now give employment to about three hundred hands, and manufacture immense quantities and a great variety of pens, graded from very fine to very coarse, thus adapting them to the various demands of the public.

Pens are also extensively made from gold, and to give them durability they are pointed with a very hard metallic substance called iridium, sometimes falsely called diamond. Gold possesses a very great advantage over steel by being unaffected by the acids composing the ink, which very soon destroy a steel pen. Steel pens are, however, almost exclusively used among skilled and professional writers, and largely in the office and counting-room.

Obituary.

Prof. David Stanton, who has for many years been a prominent pen artist in New York, died on the 7th day of October, at his residence in St. Marks Place, of apoplexy. He was in the 46th year of his age. For several years past, Prof. Stanton devoted his time almost exclusively to the engrossing of resolutions, memorials, &c. We believe he continued teaching to some extent in private schools until the time of his death. Prof. Stanton was a very skillful artist, and worked with unusual facility. In his chosen department he had few equals.

Old Fashion Round Hand.

Geo. Stimpson, Jr., the celebrated round hand writer and famous expert on handwriting, will treat the readers of the JOURNAL to a specimen of his skill by writing upon the wrappers of the present issue.

M. W. H. Wicshallan, of St. Louis, Mo., whose fine specimens of penmanship attracted so much attention in the hall of the Art Gallery at the Centennial, contemplates disposing of his Centennial exhibit, together with six other cases of his work, by a grand raffle. This would present a fine opportunity for lovers of the art to secure some fine specimens of penmanship.

The Italian alphabet given on this page is copied from the Williams & Packard Gram, and is a fac-simile from John D. Williams' *Boasting*.

THE Penman's Journal

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP.

EXECUTED WITH A PEN BY CHAMBERLAIN.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, DECEMBER, 1877.

VOL. I. NO. 9

The Gift of Grace.

BY PAUL PARSONS.

Some men have an inborn grace, which finds expression in whatever branch of industry they may have chosen for the best efforts of their lives. There are graceful authors, graceful orators, statesmen, lecturers, editors, teachers: grace is found, too, in the lumber walk of a line; in the artisan's shop, behind the clerk's counter; at the beach, in the field—anywhere, no matter how lowly the spot, you can find evidence of the presence of this sweet spirit of grace.

A man in whose being is this rare inspiration is bound to be successful. There is a vast amount of genius in moulding heterogeneous elements and events, of which every day life is full, into beautiful and enduring forms. The poet's genius is largely the genius of grace. He clothes prosaic thoughts and events in the magic robes of song, and puts a sweetness into them men never dreamed was there. In a thousand ways the gift of grace enables men to impress their lives upon the bright pages of history and humanity; but in no other way, I think, does it find so full and perfect expression as in the art of the penman. Here, indeed, the key-word to success is "grace"—grace in the soul, the heart, the eye, the hand; grace expressed, grace suppressed; grace, anon full of boldness, now of chastity; flowing, stealthily beautiful, theatrical, grandiose, or perfunctory grace!—Where, in all the catalogue of the arts, can you find so many exquisite forms, whose every line is grace?

It seems to be the general opinion that all one needs, in order to become an elegant penman, is *practice*. Now, I would by no means disparage so noble and honest a gift as that of perseverance; and yet I do assert that, just as in music, one cannot become a master of the art of penmanship without some natural talent. There is a young man who has a fine sense of the proportions of things, who appreciates symmetry when he sees it, and set him to work, with good pen and ink, on smooth, marbled paper, with no teacher save his own sense of the beautiful in all art; and then, after one month's practice, compare his execution with that of another young man who has had the best of teaching, and has practiced with the utmost assiduity for the same length of time, and yet in whose heart there is no chord responsive to the harmony of blending line upon line, curve upon curve, note upon note of changing melody, and the contrast will be very suggestive. The penman, in order to deserve his name, must possess, at least in some degree, the gift of grace. This is no opposition or fine theory. Look at our leading penmen. Are they not men whose *souls* are in their work, who understand "the poetry of motion," and whose good taste and proficiency in their own art is equalled by their appreciation for and delight in other arts? There are hands, I know, which move the pen as well as the flute, the violin or the harp, and they manipulate their beloved instrument as cunningly and as soulfully. —Here is really no estrangement between

all these beautiful arts—like the Muses of old, they go hand in hand; and there is one spirit which breathes through them all. Graces live not in the hand nor in the eye, but in the *soul*.

Success and Failure in Penmanship.

NO. VI.

BY PROF. H. REGGALL, JOLINT, ILL.

If anything was wanted, more than the everyday experience of our teachers of penmanship, to verify the fact, that the United States of America is sorely in need of at least ten times the number of competent, able, well paid, well educated teachers of penmanship, a few years travel in any of our States will have a tendency to help his unbelief most amazingly as to the actual fact in the premises. The five years spent as a traveling teacher of penmanship gave me an experience that was worth thousands of dollars, and the opportunities that I had for a thorough study of human nature were not to be surpassed. And never was I more thoroughly impressed with that old but true maxim, "*The proper study of mankind is man*."

Horace Greeley once became very indignant at the way the majority had voted on a certain election, and declared in the *Tribune*, that the majority of the people were a pack of ignoramuses, or voting cattle. I have many times been most forcibly reminded of the saying, when I have noticed what a painful lack of appreciation there was in many places to the art of penmanship. While getting up a class in New-Haven, in Central New York, in March, 1867, as I was canvassing the village, as was then the usual custom, I called at a house of one of the most aristocratic and wealthiest citizens, who had four highly educated daughters, who I was informed had just graduated with distinguished honors at a fashionable female seminary. When introduced upon the subject of penmanship I was met by the most languid, scornful, contemptuous *smert* that has ever been my lot to witness. I became somewhat indignant at such treatment. I determined to make an argument upon the subject, and upon presenting the matter in a gentlemanly manner, they became somewhat interested; and as it was invariably my custom to take a specimen of accomplished writers, whether male or female, I after some persuasion secured a specimen from each of them, which upon comparing with some specimens that I had in my possession of ladies in a former place with whom they happened to be acquainted, made a most pitiful appearance. Nothing could have worked such an utter and almost miraculous change, and a spirit of envy seemed to at once fill the minds of them all, for so very poor did their writing appear when compared with the others, they were very much ashamed at their presumption, and they then and there declared that it would come to the house and give lessons, that they would gladly pay me for the trouble. The father, who was a practical man, at that moment came in, was also very anxious to have me

teach them, so I made arrangements to do so, which I did for the next four weeks during two hours of each day. Their influence of course had much to do with securing me a fine class during the evening session, but if any one would have told me after the first withering rebuke, that these young ladies were to be my warmest supporters, I would have considered him a fit subject for a madhouse. Tact and talent undoubtedly has much to do with the successful teaching of penmanship, as well as anything else, and I have found that good grit has very much to do with it also. Another very necessary aid to getting up a class is a thorough personal canvass. Among the most successful traveling teachers of penmanship in the West is Mr. THOS. E. HILL, of Aurora, Ill., author of Hill's manual, which is undoubtedly the finest work of the kind ever published in America. Mr. Hill regards a thorough personal canvass indispensable. There is also a latent enthusiasm ready to make itself manifest on proper occasions possessed by some penmen which is a power behind the throne, as it were, which is a powerful element of success.

The little word *IF* I have found to be the most ponderous and worst hindrance to the successful studying of a class than any other word in the language. "If," as we find a penman as I ever knew, "I can secure a certain number of pupils, I will attend a school." "If you have a school I may open" is generally the response and results in failure; but if the teacher, after he has secured a room, goes to work with the right kind of energy and convinces the people there is to be a school, no *ifs* nor *ands* about it, he will generally succeed.

No Excellence without Labor.

There is, perhaps, no general principle more fully established than this—that there is no excellence without labor; nothing great or noble has ever been established without labor, preserving labor; no great enterprises have ever been carried out without labor. How did Alexander become one of the greatest warriors of antiquity, the conqueror of all the then known world, who wept when there were no more worlds to conquer? How did Caesar extend his conquests until he made Rome the mistress of the world? How did Napoleon—at the mention of whose name the heart of the Frenchman even now thrills with feeling, and his eye kindles with exultation—starting in life with no friend but his sword, light his way upward until he became Emperor of France? How did he, at the head of his army, go forth to conquer and astonish the world by the number and greatness of his victories, and make Europe tremble at his progress? How did these men accomplish so much? They were ambitious, they wished to achieve for themselves a name as great as military dictators, and in the pursuit of this object they spared no labor, they underwent hardships and privations; in short, they sacrificed everything at the shrine of their ideal—ambition.

Napoleon, when about to lead his army

over the Alps, said to the engineer who had been sent forward to ascertain the possibility of the undertaking—

"Is it practicable?"
"It is barely possible," was the reply.
"Let us set forward, then," said Napoleon.

They did set forward, and that extraordinary undertaking, which won the admiration of the world, was successfully accomplished. This short conversation furnishes an index of Napoleon's character. It discloses the secret of his success, his indomitable energy and perseverance in whatever he chose to undertake.

With regard to intellectual greatness, it is especially true that there is "no excellence without labor." No man ever rose from a humble position in life to that of a distinguished scholar or great man, in the true sense of the word, without much labor. All the great men that have ever lived, men of learning and disciplined minds, became great by their own exertions. They did not hesitate to make sacrifices, undergo hardships, to expose themselves to persecution and ridicule in the pursuit of knowledge. They felt that knowledge was a priceless gem, an immortal prize for which they were seeking, and which would not desert them at death, but which, if rightly used, would conduct them to happier worlds above; and in the pursuit of this object, they scorned whatever had a tendency to divert their attention from this, their beloved pursuit. These great men frequently met with ridicule and persecution. Their motives and conduct were not understood and appreciated by the men of their age. It remained for after generations to honor and immortalize their names, and reap the reward of their labors. To them we are indebted for all the great discoveries and inventions that have benefited mankind, and for whatever civilization and refinement we now possess.

Numerous instances might be given to show that there is no intellectual greatness without labor. Newton, the great philosopher, when asked how he had succeeded in making so many important discoveries, replied—"By thinking." By profound study and thought this great man succeeded in tracing from the trifling occurrence of an apple falling from a tree, the laws which govern the motions of the heavenly bodies. By observation and study Columbus became convinced of the global shape of the earth, and, sailing westward, discovered a new world. Franklin, after much observation and study, succeeded in establishing the identity of lightning and electricity, proving that lightning is only electricity on a large scale, thus adding to his fame as a statesman that of a philosopher. What difficulties and hardships did the late Dr. Kane pass through in acquiring the admiration and renown everywhere so deservedly paid to his name. Possessed in childhood of a feeble constitution, the overcare, as it were, by the strong power of his will, his natural disposition to disease, passed through a seven years' course of study, and at an early age adorned with high honor as Doctor

Ames' Compendium.

The entire edition of this work is now printed, and in the hands of the binder, from whom we shall receive the first installment or on before the 10th inst., at which time we shall begin to fill orders, a large number of which have already been received. Orders will be filled as promptly as possible in the order of their receipt. Readers will observe that this book has been added to our premium list, and will be sent post-paid on the receipt of the names of twelve subscribers to the JOURNAL and twelve dollars; bound in gilt for registered subscribers and eighteen dollars—all remittances should be by P. O. order or registered letter.

What is Said of the Compendium.

AMES' COMPENDIUM OF PRACTICAL AND ORNAMENTAL PENMANSHIP.

Prof. D. T. AMES, the pen-artist, 205 Broadway, has for nearly two years past been preparing a work upon ornamental penmanship, which was intended should be a complete guide and hand-book in that art. This work is now complete, and will in a few days be ready for sale.

We have had the pleasure of examining a large number of the proof pages, which certainly indicate that the work will far excel in extent, variety, and artistic excellence, as well as its peculiar adaptation for the use of penmen and artists, any kindred work we have ever examined.

It will indeed be a valuable hand-book to penmen and artists, and reflects great credit upon Prof. Ames as a pen-artist.—*New York School Journal.*

PACKARD'S BUSINESS COLLEGE,
805 BROADWAY,
New York, Dec. 3, 1877.

D. T. AMES, Esq.,

MY DEAR SIR: The proof sheets of your forthcoming work on Ornamental Penmanship, which you were kind enough to show me, evince great care in the preparation, and a knowledge of the field you propose to occupy, which fully entitle you to the greatest measure of success. The special advantage which your work has over most other publications of writing is, of course, in the process through which you exhibit the penman's, instead of the engraver's art. This is the valuable feature to those who desire to profit by the work.

You know that I have a sincere respect for your honest pen-work, and in this unique publication I am glad to see much of your own skill and suitably directed taste.

No one can more earnestly wish you success than

Yours respectfully,
S. S. PACKARD.

CADY, WILSON & WALKORTH'S
BUSINESS COLLEGE AND PHOTODUPLICATION INSTITUTE, 36 E. 14th St.,
New York, Dec. 3, 1877.

Prof. D. T. AMES,

DEAR SIR: I am very much pleased with the specimen pages of your Compendium of Practical and Ornamental Penmanship. You have certainly taken a long step in advance of other authors upon the subject, by not only giving a great variety of alphabets and material for the use of penmen and artists, but you have combined that material into the most beautiful and artistic designs for resolutions, memoranda, testimonials, title pages, etc., thus placing before penmen and others what has long been needed.

I am specially pleased with the example of off-hand flourishing, and also with the ideas you have carried out of giving the work of different persons.

If I judge rightly no person having seen this work will willingly be without it.

Yours, very truly,

C. E. CADY, Principal.

OFFICE DOLBEAR'S COMMERCIAL COLLEGE,
1193 Broadway, Dec. 3, 1877.
Prof. D. T. AMES.

DEAR SIR: Having examined most of the proof pages of your forthcoming Compendium of Ornamental Penmanship, I am convinced that it is a work of great practical merit, and is peculiarly adapted for use of penmen and artists. It covers the field of pen art more fully than any other work I have ever examined.

Very respectfully,
THOMAS P. DOLBEAR.

COLLEGE OF THE CITY OF NEW YORK,
Cox Lexington Avenue and 23rd St.,
New York, Dec. 3, 1877.

Prof. D. T. AMES,

DEAR SIR: The proof sheets of your forthcoming work on Ornamental Penmanship and Engraving, which I have just seen, show that the book will be of great value to penmen, especially as an unequaled exhibition of artistic designs in engraving.

C. A. WALKORTH,
Teacher of Photography and Writing.

PACKARD'S BUSINESS COLLEGE,
805 BROADWAY,
New York, Dec. 1, 1877.

Friend Ames:

Don't you think it would be a proper thing, about these days, to suggest the coming together somewhere at some time not far distant of the representative penmen and teachers of book-keeping in this productive country. Just think of the possibilities of such a convention. Would not the results, immediate and remote, put to blush the imaginative writers, who are just now carrying on such wonderful exhibitions of men and movements in their literary domains. Set the hen and see what the egg will produce.

Yours,

S. S. PACKARD.

We heartily agree with friend Packard, and believe that such a meeting of teachers of writing and book-keeping as he suggests might be productive of great good to the profession, by furnishing an opportunity for comparing thoughts, for extending personal acquaintance, and for the establish-

English Orthography.

Our spelling is bad, had beyond endurance, especially when we spell right, according to custom. It is not right to write *wright* *rice*! More than half the words in our language contain too many letters, and these are put together in such an awkward and unsystematic manner that we are obliged to learn these entirely from memory, instead of rules. We have rules, but what are they good for? Who remembers them, or if they are remembered, who is governed by them?

There are so many exceptions to the rules that the mind becomes perplexed in their application, and no one ever gets any time to fall back on the memory, think how the word appears to the eye as it is seen in print, and then spell it according to the sound. The word cannot be recalled, the next thing is to get the dictionary, find the word, and then ascertain how it is spelled. Each other. This need not be the case if the rules of our orthography were sufficiently simple and natural. Every letter in the alphabet is supposed to possess the power of a certain sound, some of the letters many sounds, and if placed beside certain others, these sounds vary, and by the language rules of orthography they vary to such a needless extent as to perplex the student. Absolute perfection in orthography need not be looked for, but when we find this department of our language so full of absurdities, a reformation should be sought.

Let any one open a book and scarcely a line can be found that does not give proof of the stern necessity of a thorough change in our mode of spelling.

Why do we need *ph* to produce the sound we give to *f*, when *f* will do as well? Of what use is it in *rough*, *could*, *should*? Why not put in *r*, *g*, *y*, *z*, and call them silent letters? Is *b* of any benefit in *doubt*, *so* in *doubt*? So is it all along through the wide range of the English language. We are hampered and hampered by the discordant cords of confusion, yet we must follow the rules, we must be governed by the standards. But who governs the standard authorities? O G. They follow the established practice of the best speakers and writers. By whom are the best speakers and writers governed? Answer, By the standard authors. Very well, it is good both to govern and be governed, yet where evils exist in any kind of government, it is wise to correct them, as well in the government of orthography as in anything else.

The tedious, clumsy manner of spelling in our language "according to the established usage of the best speakers and writers," has led to the formation of a system of Phonography, by which those who learn and practice it, spell according to the phonetic sound, giving to each letter a simple sound, and only writing such letters as are necessary to form the sound which the word should convey. They find it difficult in writing and reading in this short style, but many actual advantages. If our orthographers and publishers were to form the most possible method of spelling, and it were introduced and used in all the schools throughout the country, the children would learn it easily; but could those who have grown up under the present system find time to go back and learn to spell? Yes, many of them could, and especially those who write much would find that they saved time by the process, and having once learned that easy method they would have no desire to return to the old.

There are improvements going on in agriculture, navigation, architecture, &c., while here we are with our orthography two centuries behind the times, dragging out *ph*, *ch*, *sh*, *th*, and then calling it *English*. We write through when they would be better. We laugh at Englishmen because they omit the sound of *k* where it is not needed and apply the letter where it does not exist. "The *h* is not it and broke it out," instead of "The *h* is not it," &c., and yet we pronounce *honor* as though it were spelled *ouar*. If we pronounce it *ouar*, we should not write it *ouar*, we should write it *ouar*. Either our pronunciation, or spelling, in thousands of instances, is wrong. Because the orthographers are obliged to spell in many common words for us and that they do on the principles of phonography, or rather of common sense, thus: *League* *leagu*. Why not write it *leap* at all without making a necessity for an explanation? We need as much uniformity as possible in our orthography, but we need not be *uniformly wrong*. We need rules in spelling, and those rules must proceed from the authority of some one.

Would it be impracticable for the leading minds in the science and literature of our country, in convention or otherwise, to remodel our system of orthography, expunge its defects and introduce the necessary amendments? Why not?

Men voluntarily assemble in conventions and form political platforms, and when one such national platform is constructed as that of the nation, one-half is crushed out, while the rest go under.

A few men with delegated powers frame laws for the nation, others for the church; they repeal, amend, reconstruct, &c., and cannot this be done in some way for our literature?

Dear Sir: I have examined most of the proof pages of your forthcoming Compendium of Ornamental Penmanship, and I am convinced that it is a work of great practical merit, and is peculiarly adapted for use of penmen and artists. It covers the field of pen art more fully than any other work I have ever examined.

Very respectfully,

THOMAS P. DOLBEAR.

*COLLEGE OF THE CITY OF NEW YORK,
Cox Lexington Avenue and 23rd St.,
New York, Dec. 3, 1877.*

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The Price of the Compendium.

We are in constant receipt of requests from parties desiring copies of the Compendium at a discount or on agents' terms. Such applications for single copies are useless. We have been desirous of placing the work within the reach of as many penmen as possible, and have therefore fixed the retail price at a figure which should, in view of its size, variety and bulk of work, have been its wholesale price. We have chosen to do this from the fact that we are so largely in direct communication with the penmen as to enable us to supply them with the work direct at a low price, instead of fixing them at a high retail price in order that a middle-man might receive a large profit—which the final purchaser must pay.

The American Institute.

Which has just closed its exhibition for 1877, awards its grand medal to D. T. Ames for superiority in Ornamental Penmanship; also the grand silver medal offered by the New Jersey State Agricultural Society, for the best specimens of ornamental penmanship and pen drawing, has been awarded to specimens executed by D. T. Ames.

ment of a common interest and feeling of brotherhood which ought to exist between the worthy members of our profession. The columns of the JOURNAL are open, and we shall be pleased to hear from others on this subject.

The New Paper for Scholars.

Have you seen the *Scholar's COMPANION*? No. You will do well to take a postal card, then, and ask A. M. Kellogg, 17 Warren street, New York, for a copy. It is wonderful what he gives the boys and girls for fifty cents a year.

H. C. Clark, printer at Lockwood Bros. Business College, Cedar Rapids, Iowa, sends a very attractive specimen of flourishing in form of a bird, with tastefully arranged scrollwork, also two cone photographs of two large specimens; one of which he calls a "Home Circle" has the appearance of being a highly artistic and well executed specimen.

Prof. A. W. MASON, 32 Bloomsbury St., Boston, desires to secure No. 1 of the JOURNAL, any one having such to dispose of will communicate with Prof. MASON.

Now is the time to subscribe, and get all the back numbers except number one.



Published Monthly at \$1.00 per Year.

D. T. AMER, EDITOR AND PROPRIETOR,
505 Broadway, New York.

Single copies of JOURNAL sent on receipt of two cents. Specimen copies furnished to Agents free.

ADVERTISING RATES:

	1 month	3 months	6 months	1 year
1 Column	\$12.00	\$20.00	\$34.00	\$60.00
1/2 "	6.00	10.00	16.00	30.00
1/4 "	3.00	5.00	8.00	15.00
1 inch (11 lines)	1.20	2.25	4.00	7.00
Front, 4 words	10	25	40	70

Advertisements for less than three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

LIBERAL INSTRUMENTS.

We hope to make the JOURNAL so interesting and attractive that no penman or teacher who sees it can without feeling his subscription or a good word; but we would like to do more even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following

PREMIUMS.

To every subscriber, including his wife and family, a copy of the John D. Williams master-copy, 12 1/2 inches in size.

To any person sending their name and another name as subscribers, including his wife and family, the JOURNAL one year, and forward by return of the sender, a copy of either of the finest specimens of penmanship ever published, viz.:

- The Continental History of Progress, 1832-1833, in 2 vols.
- The World's Progress, 1832-1833, in 2 vols.
- The Marriage Certificate, 1832-1833, in 2 vols.
- Specimens of the Art of Penmanship, 1832-1833, in 2 vols.
- Specimens of the Art of Penmanship, 1832-1833, in 2 vols.

For three names and \$1 we will forward the large Continental History, 12 1/2 inches, ready for \$2.

For six names and \$6 we will forward a copy of Williams & Parkhurst's edition, ready for \$20.

For twelve names and \$12 we will send a copy of Ames' Compendium of Practical Penmanship, price \$5. The same having in gift will be sent for names otherwise not over \$12.

For twenty names and \$20, we will forward a copy of Williams & Parkhurst's edition of Penmanship, ready for \$20.

All communications designed for THE PENMAN'S ART JOURNAL, should therefore be addressed to the Editor, at 505 Broadway, New York.

Specimen copies will be sent on receipt of the first of each month. Matter designed for insertion must be received on or before the 15th of each month.

Personal and private communications to the Editor, will be addressed to him only (either under seal, at Belleville, Pa., or at New York, N. Y.).

Insertions should be in positive order or by registered letter. Names included in letter be not sent at our risk. Address

PENMAN'S ART JOURNAL,

505 Broadway, New York.

NEW YORK, DECEMBER, 1877.

The next, or New Year Number of the Journal.

We shall spare no pains to make the New Year number of this Journal, a model of beauty and of excellence. It will be its tenth number.

To what extent have fulfilled its mission, and met the expectations and hopes of its patrons? Has it done so to such a degree as to commend itself to their favor, and inspire within them a hope and desire for a continuance of its monthly visits; or would they, without regret or a sense of loss, dispense with it? From the numbers of its readers it has received the warmest praise and commendations, with the strongest wishes for its future continuance and prosperity. Some have vouchsafed those wishes by their vigorous and successful efforts in its behalf as contributors to its columns, and adding to its list of subscribers; others, having sent their all-around good wishes, expressed their efforts, not a few have sent their good wishes, requesting a sample copy free, from whom we hear nothing. A large number of noted penmen and conductors of colleges, to whom we have mailed specimen copies have given no response whatever, yet we can hardly doubt but they have examined the JOURNAL with interest, and, as one reporter, unobtrusively remarked in a highly complimentary letter (which by the way, we do not subscribe), "I hope you will be

casually favor me with a copy of your interesting paper."

If all penmen, and persons interested in penmanship, who receive a copy of the JOURNAL are so pleased with it, would themselves subscribe, and make the necessary efforts to induce a few others of their acquaintances to do so, the JOURNAL would very soon attain to a circulation which would enable its publishers to greatly increase the number of its illustrations, and improve its qualities as a periodical. Will they not bear this in mind, and act accordingly? To these we pledge the fullest reciprocation on the part of the JOURNAL.

Our Practical Course of Instruction in Writing.

In the present number of the JOURNAL we begin a careful and analytical course of instruction in practical writing, which will be continued from number to number until the entire analysis of both small letters and capitals has been given, with practical hints for practice and criticism of writing.

Each lesson will be fully and appropriately illustrated with the most perfect cuts, giving correct positions for body and hand while writing, all movements will be analyzed and explained, also perfect copies of the principles and letters to be made. We shall spare no pains to make this course of instruction of the greatest utility to all teachers and pupils of writing; to either it will be worth many times the price of a subscription to the JOURNAL. We also invite teachers and others having new or different plans for teaching than those presented in this course of instruction, to freely present them to the profession, through the ever open columns of the JOURNAL.

It may thus be a grand lever to raise up and sustain the profession upon a higher plane of thought and action than it has heretofore occupied, and impart to it new dignity and honor.

All that is necessary to accomplish this is a free and liberal interchange of thought and experience, and—pardon us, we nearly forgot—a liberal subscription to the JOURNAL.

Day's Patent Spacing T Square

Is one of the greatest aids to artists, draughtsmen, architects, engineers, penmen, and everybody who desires to execute the most perfect ruling and shading with even greater facility than they can the most imperfect without its aid. This is simply a common T square, with a head constructed in two movable sections, one section being moved forward a certain space, the other, to which is attached the blade of the square, is made to follow it; this being repeated gives a perfectly uniform spacing, the width of which can be varied at pleasure by simply turning a thumb-screw. This T square can be used to great advantage upon any kind of drawing, upon a common drawing board, as the ordinary T square. It is simple in construction, and economical, being but little more expensive than the common square. To its use we are greatly indebted for much of the very perfect pen-shading of letters, panels, &c., which will be observed upon the pages of our compendium.

A more full description and illustration of this remarkable instrument, with prices &c., will be found in another column of the JOURNAL.

Apology.

In some instances during the past month we have been unable to reply promptly to communications which should have received immediate response. The work of preparing several complicated pages of our Compendium, the labor and care incident to its publication, in connection with preparing the JOURNAL, and our other duties, have taxed our energy and ability to the utmost limits. Now that the labor of pro-

paring the Compendium is clearly off our hands, it being now in the hands of the binder, we can devote more time and energy to the JOURNAL, which fact we hope to make conspicuously manifest in our *New Year Number*.

Now, brother penmen, please remember that a strong helping hand, in form either of practical thoughts, skillful illustrations, or increased subscriptions, will greatly add to our power to furnish you with a profitable and interesting periodical.

An Unusual Chance

To secure, for the small sum of one dollar, a very fine specimen of skillful penmanship. We invite the attention of readers to the announcement of J. W. H. Wiesenhahn, of St. Louis, Mo., in another column, of a grand raffle, which he will dispose of several of his fine pen-drawings, including the "mastery specimen," which attracted so much attention at the Centennial.

We have before us photographs of nearly all the works which are included in his list, besides many other specimens from Prof. Wiesenhahn's pen. They are all marvelous exhibitions of skill and genius in the use of the pen. We have no better reason for assuring our readers that all promises made by Mr. W. will be scrupulously and honestly fulfilled. Persons in New York or vicinity can see copies above alluded to by calling at the office of the JOURNAL.

Ames' Compendium of Practical and Ornamental Penmanship.

This work, the preparation of which was commenced about two years since, is now complete and in the hands of the binder. Copies will be ready for sale and delivery on or before the 15th inst. It has been our intention, if we had no labor has been spared, to make this the most practical, artistic and comprehensive work upon the art of penmanship ever published. It will consist of forty-eight 11x14 plates, comprising more than twenty complete alphabets, with numerous elaborate and artistic designs for engrossed resolutions, memorials, certificates, book-marking, title-pages, monograms, borders, cards, miscellaneous designs for drawing and flourishing, &c. Whole plates have been devoted to giving alphabets and a few simple designs for flourishing and lettering. The giving of large and elaborate pages of practical designs for lettering and scurling has been entirely impracticable by the old methods of engraving and printing, on account of their great expense. In the Compendium there are many pages, each of which, to have engraved by any of the old processes, would cost many hundred dollars, a sum equal to the cost of engraving all that is embraced in any one of the former publications upon penmanship. To thus engrave our entire work would cost many thousands of dollars, a sum so large as to be quite unworkable by the probable demand for any such specialty.

Another great disadvantage of the works produced by the old methods has been that they have been imperfectly and imperfectly engraved and printed by the engraver as to often reflect the skill of the artist of the original artist, and the proof was in doubt as to the real skill of the reprint artist.

By our new photographic method of reproduction, the print cannot possibly be original, except in size, than as made by the original artist. It must be a *fine* reproduction of the original, and the former will have the same effect as the original. The copy that we transfer and print the most elaborate designs, at the same cost as the most

simple, has enabled us to multiply and elaborate designs in all the departments of ornamental penmanship to an extent that would utterly appal any engraver were he to attempt their reproduction on stone or metal, while the expense incurred would be sufficiently enormous to deter any publisher from undertaking its publication.

We believe that this work will more fully meet the wants of all classes of penmen than any other book ever published. Indeed, it will be found to be more than a summary of all the works heretofore published pertaining to ornamental penmanship. Copies bound in cloth will be sold at our office for \$5; bound in part leather and gilt, \$7.50; or sent by mail post-paid, to any address, on receipt of price. We are now ready to receive orders, which will be filled in the order of their receipt. To insure the forwarding of the work, the cash must accompany the order. No abatement or discount from these terms will be made, except to agents after having sold five copies. The \$5 copy will also be mailed free as a premium to any person who shall send a club of twelve subscribers, including his wife and family, to the JOURNAL. The \$7.50 copy will be mailed on receipt of a club of eighteen subscribers and \$15. All remittances should be by post office order or by registered letter, and plainly addressed to THE PENMAN'S ART JOURNAL, Broadway, New York.

The Old Story.

Prof. Russell of Joliet writes: "I would like to send you a large club, but the failure of the other penman's papers, to which I sent large clubs, has been a great injury to me."

Prof. Russell is a warm friend and earnest supporter of his pen, for the JOURNAL, and would undoubtedly greatly regret, as would all live teachers or admirers of penmanship, its failure. Yet for fear it may do so, he dare not ask his pupils or friends to subscribe, and why? Because they have been disappointed, and lost some fractional part of seventy-five cents in some penman's paper, which, after a valiant effort for success, failed; simply because penmen as a class failed to properly appreciate and support them. We venture the assertion, that in each instance the editors of these papers were many hundred fold the greatest losers, while the profession of penmanship gained much from their efforts to establish and maintain a much needed class periodical. Viewed in the light of justice and truth, these some much abused "failures" deserve commendation from every penman in the land. They have been the pioneers, each making a braver, stronger, and better effort, coming nearer to success than its predecessor. They failed like most pioneers, from want of experience, lack of good examples, adequate facilities, and a proper appreciation and support on the part of those who should have been their friends and patrons.

But their efforts have all helped to open the way, and they have each furnished the example and the way for the creation and success of the JOURNAL. Their predecessors have failed in no more an evil omen to the JOURNAL than was the failure of its predecessors to Grant, when he took command of the often defeated armies of the Union, and led them on to a speedy and most signal triumph. The examples of others proved no criterion for him; no more is the examples of others a criterion for the JOURNAL. All the advantages to be derived from their examples, a superior location and superior facilities, it has; and efforts which under less favorable circumstances would of necessity fail, is bringing an abundant success to the JOURNAL.

Furthermore we believe that the time has now come when the penmen of America desire and appreciate the advantages, if not the necessity, of a good class periodical, and the unprecedented success

of the JOURNAL proves that they are able and will sustain such a paper. The permanence and a degree of success is certainly assured to the JOURNAL, yet no penman can fail to perceive that the degree of its attractiveness and excellence must be largely measured by their own liberality and efforts in its behalf. Let each bear accordingly; by a slight effort each might secure a few additional subscribers, the aggregate of which would be strongly felt by the JOURNAL, and abundantly repaid in a more attractive and better paper. Every teacher and pupil as well as admirer of skillful penmanship in America, ought to be a subscriber and worker for the JOURNAL; were this the fact they could safely rely upon receiving a Penman's Paper which would certainly be an honor to their profession.



MANCHESTER, N. H., Nov. 10, 1877.

Friend Ames: The November number of your excellent monthly has just come to hand, and I have said for it in the forthcoming issue of the *Home-Quest*. The variety of excellent *fac similes* of penwork you are giving, as well as of its reading matter, makes it, in my opinion, superior to any of its predecessors.

The *Penman's Gazette*, although, as most will acknowledge, the best of its class during its publication, did not so fully meet the wants of penmen as the JOURNAL. Being so far from our engravers was a great disadvantage. In that, as in other things, you have the best facilities at your own doors; such work can be prepared under your own eyes and direction, at a considerable saving too of trouble, time and expense. The literary character also of the paper is good, a very important feature. To the contributors much is due for their practical and very readable articles on penmanship and teaching.

When penmen appreciate, as they should, the importance of a penman's paper, its influence for their profession, they will do still more to aid you in making it take rank with the leading class periodicals of the day. The profession of penmanship is becoming a numerous one; new men are entering it every year, most of them fresh from the business colleges, some with but little real preparation for the work. To such, a penman's paper is worth many times its cost. It furnishes a fund of information obtainable in no other way. The older men are the first to acknowledge the necessity of such a journal, and if it is indispensable to them, how much more so it must be to the inexperienced. Still they are the last to subscribe!

I am sure that no penman, old or young, veterans in the professions, or beginners, can read the JOURNAL without deriving great benefit and satisfaction from it. If every subscriber would exert himself a little to secure one or two more subscribers, it would be of more material advantage than all the "good words" unaccompanied with such assistance. I shall take pleasure in recommending it to all interested in beautiful penmanship, and will render you such other aid as I can command.

Yours very truly,

G. A. GASKELL.

NOTE: THE COMMERCIAL COLLEGE, 1 NEW ORLEANS, LA., NOV. 22, 1877.

Prof. D. T. Ames, New York:

DEAR SIR: You will please find enclosed (in another envelope) P. O. order for twenty-one dollars, for which send the JOURNAL for one year, beginning with No. 3, to the persons denoted on accompanying page.

Yours truly,

J. B. CUSHING.

KEYSTONE BUSINESS COLLEGE, LANCASTER, PA., NOV. 30, 1877.

Prof. D. T. Ames:

DEAR SIR: Inclosed find \$20 per P. O. order, and a list of the names of twenty subscribers (students of the above college) to the PENMAN'S ART JOURNAL. The JOURNAL is being recommended to our students as "what is good for the teacher is good for the pupil." The students of this college have unbounded confidence in their teachers, who are careful to preserve that confidence in the fulfillment of every obligation toward them, and notwithstanding their knowledge of the collapse of nearly every other journal similarly devoted to the teaching of the art, they accept our advice and subscribe to the ART JOURNAL, feeling assured that themselves as well as their teachers will be greatly benefited by its personal, knowing that to its columns are contributed the best thoughts on the subject of penmanship and book-keeping, by master penmen and thorough accountants. I have in my possession several different publications on the subject of penmanship, but I find that the ART JOURNAL far exceeds the best of them as a humane teacher of the subject, as well as a most delightful entertainer. I am convinced of its merits from the few numbers that I have read. I hope that its continued publication will redound to the glory of the profession it represents, as well as to the honor and benefit, pecuniary-

requested I should become a subscriber of the PENMAN'S JOURNAL. From his representation of it, I knew it must be the paper I so long had wanted. Since the receipt of the first number I have intended to write you of the entire satisfaction it gives. As an instructor to the profession of penmanship it has no equal; and to the learner is second to none; even to me in my business (book-keeper) I find it a never failing spring, obtaining from it a vast amount of useful information. The lectures and private essays are full of interest, and are self-evident facts of the strong support given it by able writers.

Very truly yours,

S. M. CARSON.

SPRINGFIELD, Ohio, Nov. 19, 1877.

Prof. D. T. Ames, 205 Broadway, N. Y.

DEAR SIR: In the last issue of THE PENMAN'S ART JOURNAL, I noticed an article on "Life Scholarships in Commercial Colleges." I, like others, when my Business College was first established, issued scholarships for an unlimited time, because it was customary, but I abandoned the custom years ago, for I distinctly saw that it was detrimental to both teacher and pupil; and I sincerely hope that all business colleges will abandon the pernicious and unbusinesslike custom.

Yours truly,

J. W. VAN SICKLES, A. M. M. D.

On this page we give a specimen of off-hand flourishing executed by L. S. Preston of Brooklyn.



Business College Items.

E. S. Blackman has purchased the business college at Lancaster, Pa., Prof. Robinson retiring on account of failing health.

M. E. Dieffenhofer, formerly at the Altona, Pa., business college, is now at the Christened Business College, Philadelphia.

Prof. A. W. Madison, recently connected with the Syracuse Business College, has established a business training school at Ithaca, N. Y.

H. C. Wright, of the Williamsburgh, N. Y., Business College, has removed to the commodious rooms formerly occupied by Carpenter's Business College. Mr. Carpenter having retired from business.

The Gem City Business College, Quincy, Ill., conducted by D. L. Musselman, has recently connected with it a boarding department, in which students are furnished with good board and lodging for \$18 per month. The college is very prosperous, as it deserves to be.

Dolbear's Commercial College, located at 1193 Broadway, is one of the oldest, if not the oldest, in the United States. Mr. Thomas P. Dolbear has grown venerated in the business; he is a courteous and pleasant gentleman, and has enjoyed a long period of continued and well deserved success in his college.



Prof. S. S. Packard has just returned from a two weeks' trip South for pleasure and health.

A few days since we received a pleasant call from W. H. Sadler, the accomplished president of the B. and S. Business College, Baltimore, Md. He looked happy and said he was prosperous.

Cleghorn, president of the B. and S. Business College, Brooklyn, recently paid us a visit. Mr. C. is one of the strong, conscientious and worthy conductors of business colleges, and is meeting with well deserved success.

M. D. L. Hayes, whom many of our readers will remember as the always courteous, gentlemanly and enthusiastic agent for "The Spectator," at the house of Emerson, Blackman & Taylor, on Grand street, is now engaged in the life insurance business in Rochester, N. Y.

A. W. Madison, A. M., L.L.B., has recently opened a business training school at Ithaca, N. Y. Prof. Madison has had extensive experience in teaching writing and other branches pertaining to the usual business college course. From a long and intimate acquaintance with him we com-

mend him as an earnest, faithful, and successful teacher, well deserving of success.

Mr. T. W. Rhines, a popular young man and an excellent penman, in the employ of Messrs. Bigelow, Cut & Peck, 150 Broadway, New York, is teaching penmanship in Wright's evening school, Brooklyn.

Answers to



C. W. R., Marysville, Ohio.—Your cards are well written. Your writing seems to lack uniformity. The capitals are out of proportion to the other letters.

J. P. C., Sandy Hill, N. Y.—Our opinion of the oblique pen or holder is given below. Congdon's book on lettering has a good alphabet for marking; for terms see our supply list.

A. S. O., Grass Lake, Mich.—As a rule we do not think well of oblique pens, yet for persons who find it difficult or impracticable to hold their hand over the pen sufficiently to bring the nibs of the pen flat upon the paper, the oblique pen or holder will give essential aid.

J. A. W. Walpole, N. H.—It would be difficult to describe to you the proper position of the pen and hand for off-hand flourishing without the aid of a cut, which we shall soon give in the *JOURNAL*.

F. M. S., South Champion, N. Y.—Your movement seems to be right, but you need much more practice to enable you to give greater precision and symmetry to your writing. We advise you to use the muscular or fore-arm movement for making capitals in the body of writing.

W. C. S., Troy, N. Y.—We have found that applying to the surface of parchment fine French whiting or crayon, and rubbed thoroughly with a piece of chamois skin, greatly improves it for receiving ink. If any one knows of anything better will they please bring us the favor to make it known through the columns of the *JOURNAL*.

H. I. S., Suffield, Ct.—We have seen successful teachers of writing who wrote no better than you do; quite as much depends upon your knowledge of the theory of writing and power to explain, properly criticize, and correct the faults of your pupils, as your ability to write a good copy. Our copy ships and this journal will aid you both in practice and teaching writing.

E. A. G., Princetown, Ill.—The price of a single copy of the *JOURNAL* is too low. Gold pens are not commonly used among penmen for copy writing, though often to advantage for flourishing and business writing; we use gold pens for quite a proportion of our work. It is certainly desirable to maintain as nearly as is practical an erect position while writing, and especially care taken when inclining the body to do so from the hips, and to avoid bending the back.

E. C. B., North Grantham, N. H.—The wages paid to policy clerks and copyists by insurance companies in various cities, according to circumstances, from \$5 per week to \$1,500 per annum. In the absence of the personal influence of friends, the best method to secure such a position would be by a written application, giving specimens of writing, stating other qualifications, &c., though at the present time we would not consider your prospects for success very encouraging.



J. M. Crawford, Bryan, Ohio, incloses some very fine specimens of fancy call writing with colored inks.

B. F. Robinson, Clarkston, W. Va., sends a very creditable specimen of a flourish called bird; also writes a very graceful letter, and cards.

Mr. E. Blackburn, Worcester, Mass., sends a very skillfully executed piece of flourishing, which has been accepted for the Compendium.

J. T. Kraus, principal of Business Institute at Easton, Pa., incloses a perfect little gem of flourishing. Hope to serve up something from his pen soon.

A. P. Root, teacher of writing in the Public School, Cleveland, Ohio, sends an elegant letter, and incloses some of the finest specimens of cursive writing we have ever examined.

J. W. H. Washburn, St. Louis, Mo., forwards an extensive variety of his penmanship, including matchless writing. For freedom and rapidity of execution and elegance of style, Mr. W. has few equals and no superiors.

D. L. Muselman, Principal of the Gem City Business College, Quincy, Ill., sends two photographic copies of his elegant flourishing and writing. He also promises sending fine for the January number of the *JOURNAL*.



The best method of making the Old English letters given above, is to use, first, a broad-pointed pen, either quill, steel or gold, and then add the tips and turn the letters with a fine steel pen. India ink is much the best for all classes of lettering; it flows smoother, and does not, like strong chemical ink, leave a ragged edge, or disturb the fiber of the paper.

Chas. D. Bigelow, Springfield, N. Y., sends an original design of flourished bird, with scrolling, which is finely executed with white ink upon a black card. We may be able to present it in some future number of the *JOURNAL*.

W. J. Todd, Wallingford, Conn., incloses several attractive card specimens. Mr. T. has recently taken a course of instruction at the Yale Business College, New Haven, Conn. His writing does honor alike to himself and his instructors.

H. M. Houtings, formerly with Hiram, at Pittsville, Pa., now teaching writing in Warner's B. and S. Business College, Providence, R. I., incloses two very gracefully executed specimens of flourishing, in the form of a bird and swan.

Stephen Howland, of the Spencerian Business College, writes one of the most elegant letters we have received, in which he incloses several very perfect and beautiful slips of copy writing. Mr. H. is evidently one of our best writers.

J. B. Condit, president of Soule's Commercial College, New Orleans, La., sends an excellently written letter, in which he incloses eight specimens of writing from his present class of students, which, for uniform excellence, we have rarely seen equaled. They reflect great credit upon both pupils and instructor.

H. W. Taft, penman of the Bryant & Stratton Business College, St. Louis, Mo., sends a series of ten photographic copies, card size, of his writing, drawing, lettering and flourishing. They indicate a high degree of proficiency in each of these several departments of penmanship. Mr. Taft is evidently among the finest penmen of the West.

Jos. Fodler, Jr., Ashland, Pa., sends an attractive specimen of lettering and scrolling, designed as a Christmas greeting to the readers of the *JOURNAL*; but, like nearly all the specimens forwarded to the *JOURNAL*, the ink is too pale to admit of being photographed; hence he, with many other senders, will be disappointed, and our readers fail to see such an interesting and beautiful work which we should be pleased to present. Moral: use black ink.

Bryant's Common School Book keeping

We have before us a copy of the above named work, upon single and double entry book-keeping, and which is doubtless in another clasp. A complete examination of the same convinces us that it is a most excellent work, peculiarly adapted for use in schools and academies, from its simplicity, consequences, yet clear and full presentation of the science of accounts. We see nothing to add, nothing to be omitted; it must be a success.

Not Responsible.

It should be distinctly understood that the editor of the *JOURNAL*, is not to be held as endorsing anything outside of its editorial columns; all communications, not objectional in their character, or devoid of interest or merit, are received and published; if any person differs, the columns are equally open to him to say so and tell why.

Practical Lessons in Writing.

No. 1.

In beginning to practice or learn to write, the first thing to be considered is position—first, of the body at the desk; secondly, the relative position of the book or paper; thirdly, that of the hand and manner of holding the pen.

The position we would advocate at the table or desk would vary according to the size and form of the desk, and the magnitude, form and character of the writing to be executed. In school or class-rooms, where the desk is sloping and narrow, we think an erect position with the right-side to the desk should be maintained, thus:



RIGHT WRITING.—In accordance with the cut, turn the right side near to the desk but not in contact with it.

Keep the body erect, the feet level on the floor. Place the right arm parallel to the edge of the desk, resting on the muscles just forward of the elbow, and rest the hand on the nails of the third and fourth fingers, not permitting the wrist to touch the paper. Let the left hand be at angles to the right and rest on the book, keeping the book parallel to the side of the desk.

In commercial colleges and writing academies, where the table or desk is more spacious, and especially in the study and practice of book-keeping where the books are often large and numerous, also by artists and penmen working upon large

pieces of work, the front position will be found the best, thus:



In this position the same relative position of hand, pen, and paper should be maintained as described in the former one.

Some authors and teachers have also advocated a position of presenting the left side to the desk, in favor of which we have nothing to offer, we believe either of those above described entirely preferable, yet the position at the desk is of much less importance than that the proper relative positions should be sustained and observed.



PENHOLDING.—Take the pen between the first and second fingers and thumb, letting it cross the fore-finger just forward of the knuckle (A) and the second finger at the root of the nail (B) of an inch from the pen's point. Bring the point (C) squarely to the paper and let the tip of the holder (D) point toward the right shoulder.

The thumb should be bent outward at the first joint, and (E) touch the holder opposite the first joint of the forefinger.

The first and second fingers should touch each other as far as the first joint of the first finger; the third and fourth must be slightly curved and separate from the others at the middle joint, and rest upon the paper at the tips of the nails. The wrist must always be elevated a little above the desk.

Finger Movement.—The combined action of the first and second fingers and thumb. Fore-Arm Movement.—The action of the fore-arm sliding the hand on the nails of the third and fourth fingers.

Combined Movement—that which is most

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DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP

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VOL. I. NO. 10.

The Power of the Pen.

BY PROF. M. STUART JOHNS, LL.D.

Visit Commemorate with his busy team of men,
Owens to the sword less homage than the pen.

That the pen is mightier than the sword is a well-known aphorism. Just how to make it the most potent, and far-reaching in its influence; just how to use it to the greatest advantage, is a question for the statesman, the secular, and, indeed, everybody who would be anything in this busy working world of ours.

"Schools," said Sir Thomas Browne, "are men of peace. They carry no arms, but their tongues are sharper than Acton razors. Their pens carry further and make a louder report than thunder. I had rather stand the shock of a basilisk than the fury of a merciless pen." The trenchant pen of our great authors is a power in the hand that often makes the rulers quake with fear. What was the most powerful element to arouse the people and keep up their drooping spirits during our last terrible civil war? It was the pen, to the hands of a few of our leading journalists, whose thrilling articles kindled hope, faith and courage into the hearts of the people, and inspired in them an indomitable purpose to do or die, if need be, for the preservation of the nation's life.

To be a forcible writer or speaker use simple, plain words, which have far more force than far-fetched, high-flown quotations.

Never be grandiloquent when you want to drive home a searching truth. Don't whip with a switch that has the leaves on it if you wish to tingle.

The simplicity of Abraham Lincoln was one of the great secrets of his power and success. For whatever he spoke or wrote the people of all classes could readily understand.

It was one of the virtues of George Washington, as given us by his most reliable biographers, that his language on all occasions was never to be mistaken, and that his written reports were models of simplicity and untraced. "He is," said John Adams, "the most remarkable man, in this respect, that I ever saw."

There is, however, another phase to this important question, which is certainly of very great importance to all those who believe that whatever is worth doing at all is worth doing well. I refer now to the absolute importance of being able to so wield the pen that all writing may be so plain that, like Washington's penmanship, it cannot possibly be mistaken for anything else. Many of the wisest statesmen and most profound scholars date the very commencement of their career of success to the time when it was a pleasure for the compositor to set up their copy, it was so plain. Good sermons, elegant essays, and most logical lectures have often been ruined when given in print from the illegibility of the author's handwriting. Some very good things are told of Greeley in this respect, and perhaps some of them might bear repeating. On one occasion, it is said that he wished to make the quotation from Shakespeare—" 'Tis true! 'Tis true! 'Tis a

Pity 'tis true," but the printer got it, " 'Tis two, 'tis fifty—'tis fifty-two." On another occasion, in making a quotation from the Bible—"Is there no balm in Gilead?" the printer got it—"Is there no balm in Gilead?" If a person who stammers so that no one could possibly understand him, was to set himself up for a public lecturer, he could be no more ridiculous than many writers of fine talents whose penmanship is so poor that no one can tell what they mean.

Reform is necessary, gentlemen, and the sooner the better. It has been said by one of the most sensible men in this country that if there could be a writing-school established in every place where bands of miserable scribblers are trying to write something which they themselves could not read after it was cold, it would be a godsend to this country, providing they could be made to attend. That very poor penmanship characterizes many of our best writers and thinkers, is the daily theme for disparaging comment by the editors and compositors in every newspaper office in the land; and I have often thought how much trouble might be saved to overworked printers if the professional gentlemen who write for the press could be induced to improve their penmanship. How many mistakes that have caused hard feelings and bitter remarks might be avoided if more care was taken with the writing.

If such a very desirable object could be consummated, then indeed could the printer be saved many a vexatious headache, and we know he would be ready to shower his blessings without number upon whoever would be able to bring about such desirable results. To you, teachers of penmanship, is intrusted the penmanship of the rising generation. Your profession is one that ought and will command the respect, esteem and admiration of mankind, if your conduct, ability and education is what it should be. It is a profession fraught with usefulness to mankind, and you may rest assured that as ignorance vanishes before the rising sun of educational light, so will prejudice, jealousy, hatred and envy vanish before a good teacher of penmanship, like the dew of evening before the rising orb of day.

The Harmony of Form.

BY FRED PARKER.

Harmony is the keynote of all art. That quality which is capable of perceiving and blending the elements of beauty which exist in all organism and law is true genius, in whatever department of the good, the true and the beautiful it may be exercised. Monody in art is an anomaly. Melody in music, distinct and sharp outline in painting, severe simplicity in sculpture, conciseness in oratory, and singleness of object in poetry, all contain the elements of harmony. Distinct to each separate conception may seem, there is yet a quality in it which cannot be suppressed. Musical melody is a harmony in the chiming exactness of its time and flow, in the blending of its sequent notes into choral sense, in the mingling rush of emotions which it conveys. Outline in painting is a harmony of sym-

metry. There may be no double lines, but this curve meets that curve and sweeps gracefully away in union with their mutual sympathy of direction; this feature supplements that feature, and were these different parts of the component profile to be isolated, they would have no meaning, no completeness. Simplicity in sculpture is a harmony. See this classic sweep of drapery! How harmoniously does it blend with the natural form. No elaborate carving, no studied pose, could equal in harmony this unconscious attitude. Its very simplicity is so clear and beautiful, so sympathetic, so harmonic. Conciseness in oratory is a harmony of translucent logic. Though the speaker may not once turn the steps of his eloquence to the right hand or the left, there is yet in the steady shining of his thought a radiance that dazzles the mind and causes the blending tints of a rainbow to arch the heavens of truth. In poetry, too, singleness of object is full of harmony. There is an exquisite spell in those quiet, simple, melodious lyrics of the elder bards. They flow with muffled cadences above and beneath them, the grandeur of a mystic haze, the sweetness of a treble tremolo. Their harmony might be called the harmony of a gold-linked chain on the snow-white neck of truth.

Fine art, then, always presents a conception of harmony in the relation of its forms; and this is a thought which it would be well for all interested in the art which this journal represents to examine. Much effort of late has been expended in the direction of elaborate ornamentation. Penmen have, it is true, acquired a marvelous skill in the combination of various different series of figures, in themselves difficult and complex, but their reward has been mainly what such an acquirement would naturally produce, viz., wonderment and surprise on the part of their devotees, instead of appreciation, sympathy, and emulation. Where one of Robert Browning's poems comes from the press the whole reading world seeks it as an æsthetic curiosity. Its strange felicities and infelicities of expression, its involved rhythm and utterly entangled sentiment make it an object of wonder and amusement. No one thinks of criticizing it, because no one can arrive at the hidden meaning of the author. Browning's poems will all, at no distant day, I trust, become dust-deep articles of virtue. And so it is with the systems of some of our modern penmen. They do not seem to recognize the harmony of simplicity. Their productions are all faultless, as matters of execution, but they are too complicated for harmony of form; we might, perhaps, call them elegant symphonies; but, then, you know, there are not many who can manipulate the productions of these Beethovenians of art. What the penmanship more like the original Spencerian, though free from many of its crinities, "The beauty of simplicity" is a phrase with which we are all familiar, and yet do not repeat one-half enough. If every penman would engrave this sentiment at the head of his practice-sheet, the world would

soon have some fine and consistent ideas of the harmony of form; and while I do not, by any means, wish to discourage elaborate ornamentation in its proper sphere, I do most devoutly declare that for the everyday side of life (in other things as well as penmanship) we need simpler harmonies and more natural forms.

To Character Readers.

In the December number of the JOURNAL, I saw an article headed "Writing Not an Index of Character." I have also noticed other articles pertaining to the same subject. I fell in with the ideas in the last one, however, more than the first; but wish to add a few thoughts to that article, or rather to express my opinion on the subject. First, if we were to judge all persons by their penmanship, we would mark down thousands far below their value. To acquire an elegant style of writing requires much time and practice; and I have frequently known good penmen who had a very limited education aside from their penmanship, having devoted all of their time to practice, and having paid their undivided attention to the forms of the different characters used in practical penmanship. These persons would almost invariably misspell every word which could be spelled two or more ways. You may say, if you wish, that it shows a person to be of an elevated mind, of good taste, &c., and if he had not great patience and care, he could never have acquired such skill. Very true, he may have had patience and care in this (for none can reach a high degree of excellence without both), but he may have no pride in anything else. He may be perfectly regardless of the company he keeps and the habits he indulges in. It is indeed a poor specimen of humanity that has no pride in anything. Good writing is simply a cultivation of the eye, and learning the hand to obey the requirements of the eye, and not a cultivation of the mind. For me to read character, let me notice the composition, the spelling, &c., and I will tell more of the real character of the writer than any one can possibly tell of them by their penmanship. However, I will not claim that I can always tell a person's character in this way, for I have often seen persons who could compose and spell well if they tried, who did not care with whom they associated, or but little what people said about them. Our fancies do not tell us all the same way; but as the twig is bent so grows the tree.

S. MOORE, East Burke, Vt.

Use Black Ink!

Of the multitude of specimens of writing received, not one in fifty can be reproduced on account of the inferior quality of the ink. Many who take special pains, and execute their best work, that which we should be pleased to publish, fall utterly from the bad quality of their ink. This is frequently the case with those who use India ink, which comes from its poor quality, or want of knowledge or care in its preparation. It must be of good quality, and freshly ground up a tray—not dissolved. For full information, see No. 3 of JOURNAL.

the year he has not a single regular customer. Upon the other hand, he who gets but one new customer each day, but through courteous treatment and fair deal that one is retained, at the end of the year he has three hundred regular customers and each day and year brings him a steady increase of business and success.

The quack with his twenty new customers is soon found out and gets nobody, fails, and, in the opinion of himself and friends, he is a very unlicked man, while the other, with his increasing patrons and growing business, is regarded as lucky—which he really is in making use of legitimate means for success.

A thorough knowledge of business, close application to it, with good habits, strict integrity and a true gentlemanly deportment will banish all the ill-luck fools ever dreamed of.

HONESTY.

The real basis of all true success is honesty; any fortune or apparent success reared upon any other basis is like the house built upon the sands—a dangerous possession. Laying aside the religious or legal obligations (conclusive as they are), no man, as a matter of policy, can afford to be dishonest. Whatever is obtained by dishonest or unscrupulous means, whether of wealth or position, is polluted and incapable of conferring a full measure of good upon its possessor.

I often hear it said that strict honesty and truthfulness in trade is impracticable; that everybody cheats, and in order to thrive among cheats I must cheat. This, from a purely business point of view, is a great mistake.

The shrewd horse-jockey may by falsehoods and misrepresentations realize twenty dollars more from a bargain than he would if the truth were told; but the truth is soon known, when he is branded as an untruthful and dishonest man, is distrusted and shunned. Thus his chances for a fair bargain in the future are gone. So the unscrupulous and dishonest dealer by misrepresentation receives a slapbox above a fair price, which is soon discovered by his customers, who will surely trade elsewhere next time.

Thus he really sells a good customer, with years of profitable trade, for a sixpence, cash down. I believe this a fair representation of unfair deal—a sixpence now for many dollars prospective. Under all circumstances, "Honesty is the best policy."

ECONOMY.

Strict economy is essential to financial success; no salary or income is so great that it may not be squandered. Whatever is your income live within it. It is a duty alike due to yourself in old age, and those who may be dependent upon you for support that you lay aside a part of the earnings of mankind. Disease or disability may overtake you when, if by economy you have put nothing aside, could hardly make be appealed to for aid. At least save that which is worse than needlessly expended for cigars and intoxicating drinks, which alone with many would give a competency for old age—in fact, a cigar and a drink a day wastes a fortune at old age.

Suppose a cigar costs ten cents, a drink fifteen cents, these are moderate figures, the cost per day is twenty-five cents, this in a year amounts to \$91.25, this amount saved annually and placed at six per cent compound interest, from the age of 14 to 60, would amount to—how much? My figures, which are true, will surprise you—\$33,618.34, if kept at 7 per cent compound interest, it would amount to \$59,744.56, sufficient, at least, to relieve one from becoming a burden upon public charity. All that saved by refraining from the unwholesome food and life destroying habits. Hence, not only is wealth increased but life and health is prolonged for its enjoyment.

IMPROVEMENT OF TIME.

Time to the industrious is money; em-

ployed in trade it brings money; devoted to judicious reading, study or mental improvement it enlarges the capacity and sphere of usefulness.

What young man has not allowed at least one-half of an hour each day of the years passed to be wasted in idleness, time in the aggregate sufficient, if properly improved, to have mastered any science in the world, to have distinguished him in literature or enabled him to acquire the capacious knowledge and general information sufficient for a most ready and fleet orator?

READING.

Many have devoted their leisure time to the reading of exciting tales of romance and fiction, which not only wastes time but weakens the understanding, corrupts and vitiates the tastes so that ultimately

upon the time and patience of others who are parties to the engagement. It costs no more to be on time than to be absent or late, while much is gained.

TEMPERANCE.

Another prominent element of success is temperance. It promotes health, prolongs life, increases wealth and adds immeasurably to happiness; but perhaps the best estimate of the true value of temperance may be reached by way of contrast, with the terrible sequel of intemperance which is beyond a question the most powerful of all the agents of his Satanic majesty for non-success. More bright, promising lives go down to ruin and premature death through intemperance than from all other causes. Its lightning touch reaches every class of society, the strong and the weak, the rich and the poor, the talented and

strengthless the appetite and weakens the power of resistance, and the victim is as powerless to arrest his course down to the drunkard's doom as the car to stop its course down an inclined plane. It may give pleasure for to-day, but it costs pain for to-morrow.

CHOICE OF COMPANIONS.

Great care and caution should be exercised in the choice of companions—a man is known by the company he keeps. This comes from the fact that persons of like tastes and associates in industry gravitate towards each other. The gambler associates from choice with gamblers, the thief with thieves, the drunkard hunts the den where his drunken associates congregate.

No one can long mingle with vile, vulgar or criminal companions and escape contamination, or avoid the just odium of their bad acts and reputations; while reformed and virtuous companions are as carefully multiplied and strengthened his own virtues.

SUCCESS OBTAINED.

Such are what I deem to be some of the important elements of true success, but perhaps the greatest problem of all to solve is—What is true success?

Beyond a doubt the real end and aim of life is happiness. It follows then, that that course which is most productive of happiness leads to true success. Is this to be found in the greatest wealth? The most brilliant fame or highest honor? Not necessarily in either or all of these combined.

The miser, hoarding mammon, tightens his clutch upon his gold as its bulk increases, and avarice dries up the fountains of his soul, until, like a beast of prey, he growls at the approach of the needy and destitute; he lives for himself, dies alone, un-mourning. Wealth, honestly acquired and judiciously expended is a measure of success, but if manfully acquired to hoard or expend for self, riotously or in crime, it becomes simply the measure of one's weakness and ultimate loss and degradation. So if it is a potent agent for good, it is as potent for evil. No position or power if legitimately acquired and used as a greater means for promoting individual happiness, to give greater justice and protection to the weak, or to contribute more largely to the general welfare of mankind is, in a measure, success; but if obtained by violence and intrigue, or like that of Alexander and Napoleon, by wading through seas of blood, over pillaged and war-worn states, it is a vast measure of crime and desolation.

OF FAME, THE POET SINGS:

"The fates, thy temple to the surface bow,
"Gazing aloof, as well as through."
"Strike by the share of every mortal birth;
"No perch momentary can thy height inherit."
"He perils all in vain, save well recorded worth."

True success must come from within ourselves; it is the spontaneous outgrowth of our own good qualities, of great personal merit, it emanates from a heart and soul so large as to enable us to rise above mere fame and to become the "Good Samaritan," to seek with our own the good and happiness of others. These qualities, with simple honesty, give a surer claim to true success in life than all the wealth, power or fame in the universe can without them. Strive not, then, for riches simply, but to put to the best use that which you may acquire.

A Rare and Special Premium.

We shall continue to send a copy of the John D. Williams master-piece, which was fully described in our May issue, to each new subscriber, until further notice. It receives the most flattering praise from all who have seen it.

Professor B. F. Kelley says it is a model to be imitated, but not excelled.

Professor J. H. Linsley: "I am astonished that even Williams could have produced anything so near perfection."

C. H. Wilkins, Manchester, N. H.: "I am delighted with it."

H. K. Hostetter, Sterling, Ill.: "I am highly pleased with it; it would be in the hands of every level of intellect."

"Harkness" Magazine, Wilmington, Del.: "It is a most beautiful specimen of penmanship, delightful to behold."

C. E. Corrier, Faidallah, Mich.: "It is a wonder to all."

Com Editor, Pennman's Art Journal
Quincy, Ill. Jan. 1, 1898.
Dear Sir,
In answer to your letter of request for my judgment in the Oct. No. of the Art Journal, I think of nothing but to say in brief, that what I am, and have been from the beginning, a warm friend and supporter of your paper.
From the first issue of the Journal I have felt that it would prove to be a valuable medium to the advancement of the interests of our chosen profession and numerous artists have thronged round the connection into a full half of its value.
I have reason to believe that all true lovers of Artistic Penmanship in our craft will heartily appreciate the value of your Journal by giving it their generous support.
Wishing that the Pennman's Art Journal may long continue to be the exponent of American Penmanship.
Yours truly,
John D. Williams

good, wholesome reading is avoided as too irksome. When you read, read that which will contribute some elevating and useful knowledge; that which will make you wiser and better men, more useful to yourselves and better and worthier citizens.

PUNCTUALITY.

A great element of success is punctuality. The physician who habitually seizes your patience by being tardy is soon displaced by one more prompt and punctual. The anxious client who often finds his lawyer absent from business in his impatience seeks counsel elsewhere. Want of punctuality is alike ruinous to business and reputation; no confidence is placed in one who upon slight pretex breaks his engagement. You have no right to break an engagement; by so doing you trespass

the foolish, are finally made to meet upon the lowest level and become soon companions of the swine by wallowing in the same mire—respectability being in favor of the swine. Unlike other agents of non-success, intemperance always deals double blows, at the life and purse of its victim. A man may be cheated, robbed, or burned out of his home, but his mind, his ability to repair his losses, remains; but he who pays a dollar for intoxicating drink, loses not only his money, but destroys more than five dollars worth, of ability to earn the next dollar and for its enjoyment; hence the unparalleled rapidity and certainty with which the volaries of intemperance glide on to their final doom of physical and moral death.

The danger begins with the first indulgence; no tippler is safe; each glass

Answers to



J. A. P., Natrona, Pa: You have made very creditable improvement. Your capitals are too large to be in proper proportion to the small writing.

F. P. L., White Rock, Ark. Your writing is good, it is plain and legible; you lack the grace which comes with a more rapid movement; you evidently write mainly with the finger-movement.

M. L. H., Phillipsburg, N. J. Your writing is very excellent—it is uniform, legible, and in good taste, but not of a style suited to give ease and rapidity of execution, being too much shaded.

W. R. C., Carthage, Miss. Registered letters are at the risk of the sender as a rule. We will, however, assume the risk on receiving the postmaster's duplicate receipt stating that he has mailed a registered letter postmarked to us, stating the amount of the inclosure.

R. A. L., LaCrosse, Wis. Your suggestion that we should charge \$2.00 for the JOURNAL next year is correct, if we are to charge according to its worth, but we prefer a low price and wide circulation to a full price with a limited number of subscribers.

C. A. P., Mt. Vernon, Iowa. Question—Would it not be a good idea to have a system of writing arranged especially for left-handed writers? Have the main slant to the left instead of the right. We think it a good idea for the left-handed man, but doubt if the demand would be sufficient to remunerate the publisher.

J. C., Atlanta, Ga. Question 1.—Is it necessary that a pupil should know just how many times a straight line, right curve, left curve, upper and lower angles, &c., occur in making the small alphabet? Ans.—No more so than it is to know just how many pens are required to make a bushel, or drops of water in a barrel—the thing essential to know is, when each should occur, by understanding the correct form and analysis of each letter. Question 2.—What is to be done for pupils who write either too straight or too slanting? Ans.—In our experience we have found that such faults were best corrected by giving the pupil a copy representing the opposite extreme, by endeavoring to imitate which, the pupil will, in most cases, reach a medium which, with a little care, can be maintained.

C. S., Huntsville, O. 1st.—How can I make the most improvement of home this winter and at the least cost, for my money is getting scarce? Ans.—Send 10 cents for a sheet containing 40 excellent copies, subscribe for the JOURNAL, beginning with No. 8, in which the proper manner of their use is explained. In No. 9 is commenced a course of practical lessons in writing which would aid you materially. 2d.—If I should want to teach, what system should I study? Ans.—It is not especially material; either of the standard systems, Spencerian or Payson & Dutton. 3d.—Would it not be best for me to study flourishing? Ans.—Not before acquiring a good plain hand. 4th.—What would you charge to instruct by mail? Ans.—We have not the time to do so?

Send Postage Stamps

Remittances for sums less than a dollar may be made in postage stamps.



W. E. Dennis, Chester, N. H., sends an elegantly flourished swan and bird.

S. Moody, East Burke, Vt., incloses some very creditable specimens of flourishing cards.

G. T. Oplinger, Slatington, Pa., sends several attractive specimens of photo-lithographic cards.

J. R. Farrel, 222 Hewes Street, Brooklyn, N. Y., sends a very artistic and skillfully executed piece of lettering and drawing.

W. L. Desu, Penman at Wyoming Commercial College, Kingston, Pa., incloses a package containing a variety of elegant writing. His off-hand capitals are especially free and graceful.

A. A. Clark, Penman at Gregory's Business College, Newark, N. J., sends a very elegant specimen of off-hand flourishing, also a quantity of elegantly written cards. Mr. Clark is evidently an accomplished and skillful penman.

F. P. Peruit is teaching classes in Minnesota. He incloses specimens indicating the improvement of pupils in twelve lessons of writing, which are very creditable.

J. W. Martin is teaching large classes in writing in Butler county, Pa.

F. R. Smith, Penman at the Rochester (N. Y.) Business University, called upon us during his holiday vacation. We had the pleasure of examining his scrap-book, which contains an extensive variety of fine specimens of his penmanship.

Edward E. Jones, a very skillful pen artist, formerly of Paterson, N. J., is now in the employment of D. Appleton & Co., for whom he has recently prepared, for reproduction by photo-engraving, several very attractive designs for drawing and copy-book covers.

C. H. Pierce, Principal of Normal Penmanship Institute, Keokuk, Iowa, forwards a second club of twelve subscribers to the JOURNAL, and reports that he is having better success than ever before. Mr. Pierce is a good writer and an accomplished teacher, and evidently deserves the success he is enjoying.

C. C. Curtis, formerly with Packard, now from the Minneapolis (Minn.) Business College, has been spending his vacation in this city, making arrangements for a revision of his popular and excellent

of age for office duties; must be correct in figures, a good penman and have a knowledge of double-entry book-keeping. A graduate of a recognized business college preferred. State habits, references and salary expected. Address,

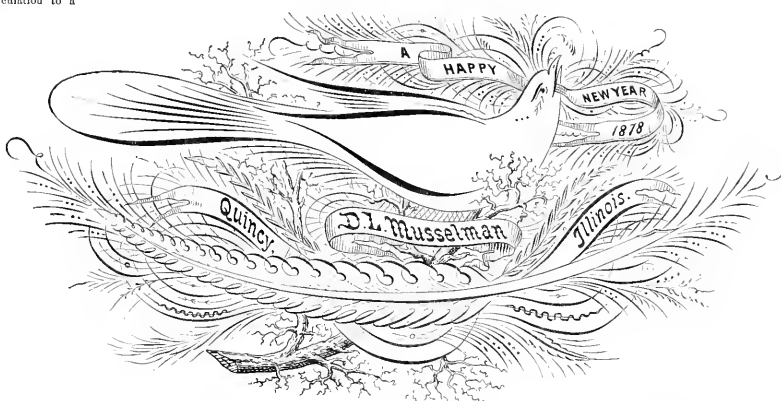
HENRY C. WRIGHT,
Box 136, Station W.,
Brooklyn, N. Y.

I should prefer to have the answers to this advertisement written on commercial letter-paper, reserving a margin of three-quarters of an inch on the left hand side of the sheet. The following diagram will serve as a model.

DIAGRAM.



The superscription on the envelope to be as follows:



Persons desiring Congdon's books on lettering and flourishing, are requested to send their orders direct to the Am. Journal. For terms see our penman's supply list. Special rates to the trade.



N. Beardsley is meeting with success teaching classes in North-eastern Ohio. He is an easy, graceful writer.

A. B. Copp, of the San Francisco Business College, is in poor health.

E. W. Mason, formerly at Poughkeepsie, later at Providence Business College, is now at Kansas City, Mo.

M. J. Goldsmith, an accomplished teacher and penman, has recently purchased Hinzman's Business College, Pottsville, Pa.

E. S. Blackman, Principal of the Lancaster (Pa.) Business College, has been spending the holidays with friends in Connecticut.

E. M. Hoffman, one of the most accomplished writers and successful teachers of the West, is teaching in California with marked success.

Chas. D. Bigelow is teaching classes in Western N. Y., where he is having good success, which, judging from specimens of writing we have seen, is well merited.

series of copy-books, and also for the engraving of a series of charts, to accompany their use in schools. We had the pleasure of examining some of his copies prepared for the engraver. In their delivery of line, good taste, correctness of form, we have never seen them excelled. Mr. Curtis' series of copy-books are now extensively used in the public schools of Minnesota, Iowa and Wisconsin. From their arrangement, graduation, &c., we are convinced that the books, when revised, will have no superiors in the country.

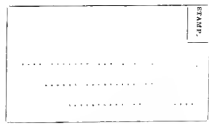
Letter-writing.

Probably most of your young readers are preparing themselves for business, and, recognizing this fact, perhaps I can do no better than to ask their reply to the following advertisement. It will at least afford them an opportunity to test their ability in competition with others, and, knowing what others think of their efforts, will, I doubt not, lead to their advantage. If I am able to suggest any alterations or improvements in the answers that may come to hand, I shall be only too glad to do so in the next number of the JOURNAL—not forgetting to mention those who do well, and, perhaps, publishing, if space permits, the reply that in my judgment I think the best.

ADVERTISEMENT.

WANTED.—A young man about 18 years

SUPERSSCRIPTION.



The student who sends me the best answer to the above advertisement, taking into consideration neatness, order, spelling, penmanship and language, will have sent to his address a copy of the JOURNAL for one year, and his letter published in the following number of the JOURNAL.

All communications relative to the above should be addressed to Henry C. Wright, Box 136, Station W., Brooklyn, N. Y.—[Er.]

Specimen Copies.

We have printed a large number of extra copies of the January number of the JOURNAL, to be used as specimen copies. To persons who are endeavoring to secure clubs, or have acquaintances who would probably be interested, we will mail extra copies on application.

Buy pen, pencil, Commercial Ringer,
Per month ahead on condition wings,
And Science-er's her thousand springs,
Guided by work of time.

P. R. B.

Practical Lesson in Writing.

No. 2.

To the following lesson we commence the analysis of writing, which we do by first giving a perfect type of the letter and then the number of each principle which enters into its construction, in the order of its occurrences.

PUPILS.—The following cut shows the seven constituent parts of letters, called Principles:



Some teachers prefer numbering the principles separately, i. e., the principle as above, for the small letters, while those for the capitals would be numbered 1, 2, 3. We have formerly adopted that method, and have no objection to it; but since the majority of teachers adopt the above method we have thought best to present that in the JOURNAL.

The *First Principle* is a straight line, usually on the main shaft (52°).

The *Second Principle* is a simple curve, usually on the connective shaft (30°).

The *Third Principle* is a left curve, usually on the connective shaft.

Fourth Principle, or Loop, begins on base-line with a right curve, which descends 3 spaces, then joins by short turn a slight left curve, which descends 2 spaces, and in crossing first curve at head line, merges into straight line, descending to base on each shaft. Width of loop, 4 space.

Fifth Principle, or Capital O. Height 3 spaces. Width 2 spaces. Distance between two left curves, 4 space. Terminating point, 3 space above base. Curves upon the right and left equal.

Sixth Principle, or Reversed Oval. Height 3 spaces. Width at mid-height, 14 spaces. Opening of base-line 4 space. Carve upon left side a true-fair curve to the right. We prefer to make use of this simple form of the *sixth principle*, believing that its use produces letters equally legible and much easier and more rapidly constructed than by making use of the full oval and loop, as is done by some authors.

Seventh Principle, or Capital Stem. Full height, 3 spaces. Height of base oval, 14 spaces. Length of same, 21 spaces. Width of base oval, 14 spaces. Slant of same, 15°. Finishes 4 space from right of stem.

We commence our analysis with the small letters from its easy and simple construction, which is followed by those other letters which are most similar and easy in their formation, believing this to be a more practical and effective method than to take the letters in their alphabetical order.

1 combines Prin 2, 1, 2. The *1* lines into an angle at the top, and in a narrow turn at the base.

This turn is the model for all turns in small letters made by uniting the straight line and right curve. To produce correct turns the pupil should be instructed to make them as short as possible without stopping the pen. This letter is 1 space high. The dot is one space above Prin. 1, 2, 1 dot. In combinations or words, count one for first and last line of each letter.

Although we do not specially advocate the practice of teaching writing by count, yet as many teachers prefer and adopt this method, in some instances with marked success, we give for the benefit of such, after the analysis of each letter, the numerical indicating the count. We do not believe that this method should be practiced in large classes of unclassified pupils, or by any but skillful and experienced teachers of writing—it has too much the tendency to hurry and produce a speed too great to admit of the proper care and thought necessary for improvement, while it diminishes to an unnatural degree of speed the movement of others. In the average public school, by the average teacher, the method of counting is pernicious; only well advanced pupils, well classified,

in the hands of skillful teachers, could be connected teaching by count.

2 combines Prin 2, 1, 2, 1, 2. It is one space high, and 3 wide. Angles at top as in *i*, and short turns at base. Straight lines parallel, curves similar and equidistant. Count 1, 2, 3, 4, 1.

3 combines Prin 2, 1, 2, 1, 2. The first four lines are the same as those of the *2*. A third right curve is then drawn 4 space across the straight line thus in the *2*, and is admitted Grays of Penmanship by Williams, Ornamental by Becker, by Rightmeyer, and by Condon, Compensium Practical by Spencer; and Manual by Hill. But I find that your Compensium in any respect is not surpassed by any of the above works, and in many respects greatly superior to any of them. I speak understandingly from the fact that I have in my possession several works of pen art similarly devoted, in which the engraver, and not the author, receives the greater commendation. Any defects of design and execution by the latter are overcome by the former, who is expected to be familiar with the requirements of any subject to be engraved. But by the new process, photo-engraving from the plates, of which your Compensium is printed, does not only show the degree of the authors' skill in the power design, but also the extent of his ability in execution in putting forth his best efforts, being perfect facsimiles of the original pen productions.

4 combines Prin 3, 1, 3, 1. It is four spaces in width, and 1 is height. The lines are joined in equal turns at top, and two angles and a turn at base. The three left curves are similar and equidistant, the 3 straight lines parallel. Upper and lower turns alike. Count 1, 2, 3, 4, 5, 6, 1.

5 combines Prin 3, 1, 2, 2. The first 3 lines are joined by turns at top and base. The letter is finished like the *2*. Entire width, 2 spaces. Width from upper turn to dot 4 space. Horizontal right curve 4 space long. Count 1, 2, 3, 4, 1.

6 combines Prin 3, 2, 2, 2. The first two are united in a turn at the top. The other two by a turn at base. Entire width, 2 spaces. Distance between the parts at top and base alike, 4 space each. Count 1, 2, 3, 4, 1.

7 combines Prin 3, 2, 2, 2. It is 1 space high and the oval is 4 space wide. The left curves join at top, the sides of oval curve alike. Count 1, 2, 3, 1.

(To be continued.)

Exchange Notice.

The December number of the *Penman's Help*, published by Will Clark, Toledo, Iowa, has been received. It is ably edited, and well filled with interesting matter. Its biographical sketch of Prof. Russell will be interesting to all its readers, so it does simple justice to an earnest and able laborer in the cause of writing and practical education.

What is said of Stimpson's U. S. Treasury Gold Pens:

"I unhesitatingly pronounce it the finest pointed gold pen I ever tried."—F. A. Schmidt, Treasury Dept., Washington, D. C.

"You appear to have discovered the true plan for overcoming the excessive, priggishness without losing too much of its elasticity."—J. H. B. Jenkins, Washington, D. C.

Send ten cents for specimen copy of the Journal.

Ornamental Penmanship.



Complimentary to the Compensium.

The following are a few among many flattering commendations of Ames's Compensium of Practical and Ornamental Penmanship:

KEYSTONE BUSINESS COLLEGE, }
Latester, Peoo., Dec. 24, 1877.

Prof. D. T. Ames.

DEAR SIR.—In receipt of your Compensium of Penmanship. It came to hand in an excellent condition. Simply speaking of it as "a good work," would not be doing it justice, for there are many other good works of art. Such as the grand and admired Grays of Penmanship by Williams, Ornamental by Becker, by Rightmeyer, and by Condon, Compensium Practical by Spencer; and Manual by Hill. But I find that your Compensium in any respect is not surpassed by any of the above works, and in many respects greatly superior to any of them. I speak understandingly from the fact that I have in my possession several works of pen art similarly devoted, in which the engraver, and not the author, receives the greater commendation. Any defects of design and execution by the latter are overcome by the former, who is expected to be familiar with the requirements of any subject to be engraved. But by the new process, photo-engraving from the plates, of which your Compensium is printed, does not only show the degree of the authors' skill in the power design, but also the extent of his ability in execution in putting forth his best efforts, being perfect facsimiles of the original pen productions.

In the number and variety of styles of its alphabets (large and small), the exquisite designs and execution of the initial letters, the number and the variety of flourishes and artistically drawn characters, and to crown the whole, the number and the variety in the elaborateness of its style of execution, and artistic finish of resolutions, testimonials, diploma, marriage certificate, family record, Lord's prayer, design for bookers, book, and album marking, portraits, &c., makes it one of the most interesting and instructive works of pen art, that is possible for any penman or student of penmanship to possess. I feel certain that the same amount of work contained in your Compensium, and as well bound as it is, if engraved in steel (by the older process), could not be sold for less than from \$12 to \$15 per copy. I observe in your Compensium by the new process photo-engraving, that the few lines of text, as it is printed from steel plate had engraved.

To all penmen, and especially to those who lack the power of design in the art, and who thus far have been unable to turn the pen to any other account to themselves except in card writing, transcribing manuscript, and its use in teaching practical writing, would I recommend this most valuable work as instructing the more lucrative employment of the pen in the engraving of resolutions, &c. I commend short of the true merits of your valuable compendium, in my simple commendation of it. Proof of the pulsing is the eating down to with the Compensium, to appreciate and admire must be seen. Thanking you for the safe delivery of the same.

I am, very respectfully yours,

J. C. MILLER.

OFFICE OF N. J. BUSINESS COLLEGE, }
NEWARK, N. J., Dec. 29, 1877.

Prof. D. T. Ames.

DEAR SIR.—Copy of your Compensium has been received. It greatly exceeds my expectations. It is certainly the book of all books upon the art of penmanship. The great variety of plain and ornamental alphabets, with its numerous specimens of flourishing, alone would constitute a book more extensive and valuable to penmen than any other I have ever examined, while

the numerous, full and elaborate copies of engraved resolutions, certificates, memorials, &c., add a new and to use the most use and valuable feature of the work. The penman of America certainly owe to you a debt of gratitude for a production so comprehensive, artistic and practical as aid in their professional labor.

Very respectfully,

G. C. STUCKEVELL, PENMAN.

OFFICE OF MINNEAPOLIS BUSINESS }
COLLEGE, DEC. 29, 1877.

D. T. Ames.

DEAR SIR.—Your Compensium is at hand. It is remarkable for its scope, variety and originality and represents the skill of the penman rather than that of the engraver. It abounds in designs for engravers and pen artists, and should be in the library of every penman of the country.

Respectfully,

C. C. CRETCH.

GEOGRAPHY'S PRACTICAL BUSINESS }
COLLEGE, 719 Broad Street, }
NEWARK, N. J., Dec. 26, 1877.

Prof. D. T. Ames.

Having carefully examined your Compensium, can say, I think it superior to any work of the kind yet published. It is a work that will meet the wants of every true penman, and no energetic worker can afford to be without it.

Yours truly,

A. A. CLARKE, PENMAN.

ROCHESTER, N. Y., Dec. 23, 1877.

Your Compensium is received. It exceeds my greatest expectations in every way.

E. L. BURNETT.

Your Compensium is received. It is grand, magnificent.

A. S. BRADLEY, PENMAN.

Washingtonville, Ohio.

It more than meets my expectations.

C. W. RICE, Marysville, Ohio.

New York Tribune, December 25, 1877.—

"Ames's Compensium" of practical and ornamental penmanship gives us all the old chirographic effects and new patterns. Whoever wishes to learn the mystery of penmanship and to produce all wonderful pen-archaisms will find as much as he is likely to master.

The New York Evening Post, (Edited by William Cluett Bryant), December 15, 1877.—"The art of penmanship is triumphant in Mr. Ames's book."

New York School Journal.—"It exceeds in extent, variety and artistic excellence, as well as its peculiar adaptability for the use of penmen and —the pen work we have ever examined."

Publishers' Weekly, December 29, 1877.—"Penmen and artists have here specimens of almost every kind of work that can be done with the pen. Considerable artistic power and a remarkable skill are shown all through the work, which is quite a gem, typographically — the paper, engravings, &c., all being first-class."

Elizabeth, N. J., Daily Herald.—"It abounds in artistic sketches from some of the best penmen of the age, and is really a work of art. It is a specialty in its way, covering a ground which has never before been treated."

Elizabeth, N. J., Daily Journal.—"It is one of the most complete works on practical and ornamental penmanship we have ever seen."

Manufacturer and Builder.—"It is one of the finest publications that has ever come under our notice."



Published Monthly, at 205 Broadway, for \$1.00 per Year.

D. T. AMES, Editor and Proprietor,
205 Broadway.

NEW YORK, FEBRUARY, 1878.

VOL. I. NO. 11.

Eminent Penmen of Olden Times

BY O. H. STANTON.

Milo, in his "Penman's Repository," published in 1795, gives one page of ornamental pen work to "Eminent Ancient Penmen," and names Matrot, Velde Perling, Seddon, Ayres, Barbechee and Tompkins, who published his "BEATRICES or WARRENS," in 1777, devotes one page to "Admired Penmen," naming Skell, Olffe, Velde, Chambers, Champion, Bland, Shelly, Clark, and from other sources we are enabled to find the names of those quite as deserving. Matrot and Velde published works as early as 1704 & 5, and others including Bland and Champion from 1730 to 1760, and with Tompkins and Milo's publications would embrace a period of about two hundred years. Of these celebrated penmen I may have something to say hereafter. The earliest English author whose work I have is Edward Cocker, published in 1659. The publisher of the JOURNAL having generously offered to photo-engrave for this paper an entire engraved page of Cocker's book, I propose in my next article to give some of his quaint rules for teaching penmanship, and such other matters as may be of general interest. The earliest English penman of whom I can find any authentic account who published any work on writing was Peter Bales, who was born about the year 1547. Before going into details regarding this eminent penman I deem it a matter of interest and information to make to refer to and give some account of the rare and valuable work of Wm. Massey, published in London in 1763, to which I am indebted for much of the materials I am enabled to present here. Part first treats of the origin of letters. Part second, "A compendious account of the most celebrated English penmen."

In his preface to part second, he says: "Upon the whole, I shall be glad if the observations that I shall make in the course of this work may conduce to the encouragement of keeping to a sound, clear, practicable and consequently useful method of writing, for, as remarked by an ingenious author,

"The same motives that make us present ourselves to our species with decency, and an intelligible language, engage us to study to arrive at a legible as well as neat and well ordered way of writing; none but those who respect nobody and think themselves exempted from all regards due to society can well neglect to have a tolerable handwriting."

Although the above quotation was made by this author, more than one hundred years ago, it may be read with profit and seems pertinent in these more modern times. After the art of printing began to be generally in vogue, there succeeded a general neglect among penmen in improving the art of writing, occasioned by want of proper encouragement. The first, who, with a happy genius and remarkable application and industry restored the practice of fine writing, and taught it by certain rules, in England, was one

PETER BALES.

Doubtless other curious penmen and skillful teachers flourished in England before his day, but their names, character and labors have been lost, unless we except Roger Ascham, born in 1515, who taught the art to Prince Edward, Lady Elizabeth, and the two brothers, Henry and Charles, Dukes of Suffolk. Queen Elizabeth said at his death she had rather lost ten thousand pounds than her tutor Ascham. He published no works on Penmanship and wrote the plain Italian hand then in vogue, but aspired to nothing beyond that. Peter Bales was born in 1547, spent several years among the sciences at Oxford, and probably combined the position of pupil with that of teacher of writing and arithmetic. He was the first to write short-hand, and imitated hand writings very dextrously, and in 1586 was employed by Sir Francis Wallingford, Secretary of State, for that purpose.

In 1590, he kept a school at the upper end of Old Bailey, London, and taught the children of many persons of distinction at their two houses. He published his first work the same year, in London, in quarto, "The Writing-School Master" in three parts: the first teaching *Brachygraphy*, or swift writing; part second, *Orthography*, or true writing; part third, *Calligraphy*, or fair writing. His rules were written in verse as well as prose; and, indeed, says Mr. Oldys, in *Biographia Britannica*, "we may observe several of his fraternity since addicted to poetry which may be naturally accounted for from their being so conversant with the arts by transcribing their moral sentences and short maxims to set their scholars for copies." He concludes his book as follows:

"Swift, true and fair, good reader I pray thee,
Art, pen and hand have played their parts in me,
Mind, eye and ear do yield their due return,
Skill, rule and grace give all their parts to thee,
Swift art, true pen, fair hand together meet,
Mind, rule and grace give all, rules and grace to thee."

A second edition of his book was published in 1597, with eighteen copies of commendatory verses before it.

In this same year (1597) he won a prize for his skill in writing, of a gold pen of twenty pounds value, in competition with one Daniel Jobson. The particulars of this contest supposed to be in Peter Bales's own writing is deposited in the British Museum. He seems to have been afflicted with a disease not unknown to modern penmen, *impunity*. He adopted as a sign a "hand and pen;" and in his efforts to doledge the sheriff was either compelled to frequently move from place to place, or take in his sign to give the appearance of having done so; whereupon another rival, John Davies, wrote an epigram, of which we give the closing lines:

"That hand on pliers that pen that's in the ear,
For when men stand at writing they are there,
Or then stand up for the sign for the ear
Without which pen is for the running and ear."

One of the first things that gave Bales a reputation was the *Lord's Prayer*, the *Credo*, the *Declaratio* with two *Latin Prayers*, his own name and motto, with the day of the month, year of our Lord and

that of the Queen's reign (to whom he presented it at Hampton Court), all within the compass of a silver penny, enclosed in a ring and border of gold covered with crystal, so nicely written as to be plainly legible, to the admiration of her majesty (Queen Elizabeth) her privy council and several ambassadors who saw it. In the British Museum there is a little velvet book called "Archeion." At the end of the volume is a neat (off hand) flourish wherein are the letters P. B., which shows (says a note in that book) that this copy was written by the hand of Peter Bales, the then famous writing-master of London. He died about 1710.

I have somewhat briefly compiled the leading events of the life of one of the pioneers of the pen. Where and under what circumstances he died, I have not been able to discover; but after the dust of three centuries shall have covered the present generation of penmen, I doubt if there will be found many more evidences of their skill and devotion to the art that can be found to-day of Peter Bales.

Save Your Health.

Few men can properly appreciate the real value of their best possessions till deprived of them. Our friends pass away, and as we review their lives we recall many virtues which they possessed which we did not fully recognize when living; could they return to us how differently we would treat them and with what charity would we overlook their shortcomings. By our friends passing away we are drawn closer to those who are left, and come to realize the comforts and blessings which come from a just appreciation of those we have with us. 'Tis hard to lose our nearest companion and feel that he is forever gone. But when we have in our possession such a friend as is dearer to us than all other earthly blessings, it is not one of the worst of sins to destroy it? Such a friend is health; what greater can we have? does not every comfort depart when it is gone? should we thoughtlessly destroy it? many a rich man would give his entire fortune for the health he lost in his mad desire for gold. Too late he finds he has paid dearly for what he has sought. 'Tis well to be ambitious, but to give ambition the loose rein to rush us on to the destruction of health is madness. No folly could be greater than the destroying of God's greatest gift to man. Every young man who becomes fascinated with the beauties of penmanship is fired with an ambition to excel, and this soon becomes the ruling passion of his heart and life. Oh, on for days, weeks, months, years, does he work at the desk, uttering nothing of the exercise which health demands for its permanent preservation, with one aim, to gratify his ambition to attain the pinnacle of pen art. Many have gone this road, reached their goal but with lives half run have dropped into the graves they dug for themselves while working at the desk. The latest of these

slow suicides is that of Prof. H. A. Fredericks, late of Herald College, San Francisco. By him, beautiful penmanship was gained but at what a cost! On the road to his fate are many others, till hardly can we point to one who has gained great skill in the art but coupled to it is an enfeebled constitution. The loss and gain account shows Art gained and vitality lost! We are informed that our friend Webster, a most excellent penman, has been advised by his physician to quit the pen for two years.

Another young and very graceful writer, C. S. Mack, we recently met in St. Louis, on his way to Kansas to "rough it" two years to regain his health. Our friend Knauss writes us of enfeebled health from confinement and work. Capp, of San Francisco, is in poor health. Arnold, of Los Angeles, Cal., owes his broken health to devotion to the pen. Flickinger was once compelled to quit the pen and go to the lumbering regions, and is now getting out of penmanship much on account of his health. Soule, whose health was once broken, has by years with his private billiard table, Indian clubs, his gun, and hunting through the wide of New Jersey, fought a good fight and is now rewarded by a splendid physical condition. Lyman P. Spencer, who has attained the highest skill ever achieved with the pen, has drawn greatly upon his vital force. The finishing of his grand Centennial piece was accomplished during great exhaustion and between resting spells. Are not these evidences ample proof of the cost of artistic supremacy? We have been led to these thoughts through conversing with a young friend a few weeks since. "Nothing," says he, "shall stop my efforts till I achieve the skill of Lyman Spencer, and Mr. Flickinger." How gladly thought we would these gentlemen exchange their skill for the vigorous health of this young man, a health he must sacrifice to attain their eminence. Does it pay? Is the whistle worth the price?

A. H. HINMAN.

"Excuse Bad Writing and Spellin'."

A friend of mine, who is a clerk in a Post-office and who prides himself upon his writing, told me that recently he passed out a letter to an ignorant Irishman. The man passed it back and asked my friend to read it to him, which he did. Now read the note will you please assume it and I'll tell you what to say? My friend wrote the reply and then asked if there was anything more to say. Yes, says the man, "tell him to excuse bad writin', spellin' and the likes, that's all."

A. H. H.

LETTERS.—The Boston people write annually on an average 33 letters each; those of New York, 24; Philadelphia, 14; New Orleans, 10; Baltimore, 10. In the aggregate of the large cities of the United States there is an annual average of 20 to each person. In the country districts there are only about three letters to each person, in the whole United States about four to each person.

monstrous. Horace Greeley was certainly a cleareheaded man, and expressed his views—in print—with perspicuity and force; yet his chirography, if one may be allowed to say so, was extra-dabbling. Admired by Collingwood—Nelson, the distinguished general and sea captain—because of the character of a lady might be deciphred in her handwriting. He says ‘dashers are all impudent, however they may conceal it from themselves and others; and the scribblers flatter themselves with the vain hope that as their letters cannot be read, they are not understood.’ ‘The Dashers,’ a sensible family “yarn,” published in the “Memoirs,” the cautions one of the Miss Collingwoods against writing with “crooked lines and great flourishing dashes,” lest she writaway her good name as her father’s daughter. The fashionable zig-zag, taught in our day at “dashing schools” and “dashing academies,” is illegible, and more detestable than the scribbling and dashing of which the admiral complained.

That handwriting in many instances affords a key to character we verily believe, but the cases in point are perhaps not sufficiently numerous to warrant us in saying that such is the rule.

The handwriting question is one in which editors have a direct interest, for they are subjected to many trials by correspondents with uneducated and mal-educated right hands. We, therefore, earnestly recommend all who write for the press to *write*, and not *scribble*. Charlotte Bronte thus describes the kind of penmanship which finds most favor in the editorial sanctum: "No points harshly pricking the optic nerve, but a clean, mellow, pleasant manuscript, that soothes you as you read."

Dead Letters.—Communications that Fail to Reach their Destination.

WONDERS UNEARTHED.—MONEY AND DRAFTS
LOST.—ROMANCE AMONG MAIL BAGS.—THE
DIAMOND KING

"That's the mail carrier, I know," says Hildegarde. "He gets out of that chair, tosses aside her embroidery and runs the window to take a coy peep through the half-closed blinds. "I was certain Bob wouldn't let another day pass without sending me a letter. Oh, yes, here it is—thank you, Jane— isn't it a heavy one, though; bless his heart, he always did write good, long letters, and now that he is in Italy he will have so much to tell me about the sunny hills and beautiful galleries of that old Elora, Florence!"

December 4, 1877.

My dear Helen— Here I am at last in Florence, that ideal Mecca to which I have been yearning for so many days." &c.

Little little Helen's voice died away, and soon the contents of the letter from her Bob were only to be interpreted by the tell-tale blushes which came and went on her beautiful face. She was so wrapt up in what she read that one could have eavied her happiness. The letter was truly a sorcerer. It has come all the way across the seas from far away Italy to the very house where Helen lived without accident. But suppose, instead, there had been an error in the direction; then Uncle Sam would not sit at his first evening table and pronounce "dead" by the most eminent physician, would have buried it among the other dead letters in the great sepulchre he keeps for that purpose.

TRAY LETTERS. Every day hundreds of precious and important letters go astray and hundreds of people are disappointed. The collection of the early colonial times, so the old yellow pamphlet in the Department archives tells us, was a disaster. "The correspondence, ranging from twenty-five cents even up to \$1, to say nothing of the annoyance of having the letters scattered all over the place, quill, and impressing on the back of the miscreant the immense loss of customers to the business of the post office," the pamphlet is still to be seen in the Dead Letter Office. Their faded lines and yellowed pages are now put into a deep red box for those long-gone days. The illustrations of the pictures the writers, who years ago have long since died, from which they came.

From November, 1781, to December, 1892, all the letters that went astray are recorded on a book of twenty-eight pages. This covers a period of twelve years, from 1781 to 1892.

is evident when it is known that for the year 1877 more than four millions of dead letters were received by the Post Office Department.

MILLIONS OF LETTERS

For the handling of this immense number fifty-nine ladies and twenty-nine gentlemen are employed. It is so easy matter to talk about millions of letters, but when it is understood that each particular one has to be separated, handled, marked, inspected and the majority opened and returned to the writer, the magnitude of the work can be imagined, if not appreciated. When a letter is misdirected or this postage has not been prepaid it is sent by the Postmaster immediately to the Dead Letter Office, with the other letters which have not been called for. Here they are opened by the gentleman who sit at long tables in the large cheerful room. If anything valuable is con-

percentage, over \$50,000 in money and more than \$1,500,000 in drafts, and commercial papers taken up within the last year. All but about \$50,000 of this has been returned to the writers. A great share of this comes from the mis or non-directed letters. People seem to be so intent on what goes into the letter that they forget the superscription. It is a sad thought when one reflects upon the vast amount of suffering in many cases that comes from this neglect. Here, for instance, is an illustration, an exact copy of a letter received at the office not long since:—

"My Dear Mag— I resieved your verry wilkin letter yestuday it gave me grate ese of mind to here that you are well as this leaves me in at present, thank God!"

The writer then adds a sad story of disappointment and disaeter, and finishes by saying, "I send you ten dollars for you need it more than I do."

and provinces of Germany or Sweden, or, in fact, any country on the Continent?

In the gallery there are seated forty or fifty persons, and the letters are returned to the writers in the letters in official envelopes, and when their address can be found. Every day the huge sacks which so forth from the country are emptied, and the amount of work which the ladies do. One handsome young lady is kept busy all day in stamping the envelopes, and she has a number of other ladies who help her, and that these ladies are the best readers of bad writing in the country, and it is not without interest to see when one sees of the specimens that are brought in. The lady reader probably will say that it must be "too funny for anything" to be come to the country, and that it is not so bad, but even good turned with much less liking: so it is with reading other folk's letters, when it has to be done at the rate of from one to two letters a day, and at the end of the month after month.

A WONDERFUL RESUBSECTION.

A few months ago an application was received for a letter which had a famous history. Forty-two years ago it missed its destination and landed in the Dead Letter Office. No call was made for it, and there it remained in the archives till the descendants of the writer, wishing to prove their right to his property, obtained from old journals the information that the deed had been mailed at such a time to such a person, but it never reached its destination. They then made application to the department for the letter. The odds were so greatly against them that their surprise must have been boundless when the old yellow document was returned to them just as it had been mailed over forty years ago.

DON RANZA CABEAL AGAIN.

Many will remember the great sensation caused by the account of the marriage of Don Cabral, the "Diamond King" (a fictitious character created by Mr. William H. Peepers, of the Albany *Evening Journal*). Mr. Peepers all over the country published the account of the marriage, and the letters of the persons addressed to him came to the Letter Office, and were afterward returned to Mr. McElroy as the only living representative of the fictitious Don Cabral. In answer to his application for them he says:—"I did not wish these letters for publication, but would value them for file in my scrapbook as illustrations in a marked and unique manner of the state of the mind of the Brazilian people; of the extravagance directed at one of the fables of modern life."

The writers of these letters represent every degree of life, and all with American directness asked donations or loans from him for that or this purpose. Some even inclosed a postage stamp or a photograph only to have the clerks who returned these letters wonder at their credulity.

A ROMANCE.

Every day there comes with the list from Philadelphia a letter inclosed in a plain white envelope and addressed in the delicate cography of a woman to "Edward B. Ewing," simply thus and nothing more. The lady never signs anything but her initials, hence the letters can not be returned to her. Here is the subject for a romantic novel. One can imagine a broken-hearted woman every day sending a letter out into the world to her lost lover, in the vain hope that someday it may reach his hands. She does not know his whereabouts, so she sends her letter out, directed anywhere, nowhere, hoping yet despairing of its ever reaching him.

The mum has been given up owing to lack of room. Major Dallas, the general chief of the office, has been making every endeavor to have the general's portrait sent to the battle camp, of his success until Congress takes some active interest in the matter. To this museum one of the most interesting features would be a handsome photograph album which is a gift of the general's. The report that the interesting piece he couldn't help thinking how much trouble and sadness would be averted if a people would only direct the letters in a good and honest way. The general's grandnephew, making the superscription plain and full; or, if this does not suit the ladies, let them always add their address to their letters and they will never be lost. Washington

Alphabets

Every letter in the alphabet is represented in the following sentence of only forty-eight letters: John P. Brady, gave me a black walnut box of quite a small size.

The Sandwich Island alphabet has twenty letters; the Burmese, nineteen; the Italian, twenty; the Bengalese, twenty-one; the Hebrew, Syrian, Chaldee and Samaritan, twenty-two each; the French, twenty-three; the Greek, twenty-four; the Latin, twenty-five; the German, Dutch and English, twenty-six each; the Spanish and Slavonic, twenty-seven each; the Arabic, twenty-eight; the Persian and Coptic, thirty-two; the Georgian, thirty-five; the Armenian, thirty-eight; the Russian, forty-one; the Muscovite, forty-three; the Sanscrit and Japanese, fifty; the Ethiopic and Tartarian, two hundred and two each.—*American Cultivator*.

Souls Commercial College
New Orleans Jan. 15, 1873.
Prof. H. B. Jones,
New York.

My Sir, Accept
sincere thanks for the following beautiful
and valuable premiums received: One's
Compendium of Plain and Ornamental
Carpentry; Centennial Picture of Prog-
ress; Family Record; Lord's Prayer; Williams
Backwards; Sims, also Guide to their
System of Carpentry; all of which are
in excellent condition, some being
given for forty-one (41) subscriptions sent
to you during the year 1877. Both the
Lord's Prayer, and Family Record sustain
your well earned reputation for pro-
ducing pen-work of superior excellence, but the
Centennial Picture surpasses them in vast-
ness and grandeur - wonderful power of im-
agination, grand and sublime conception:
in design, and execution.

But the Com-
pendium is the crowning work of Art,
and I prize it not only for its intrinsic
worth, as containing finely executed speci-
mens of highly artistic penmanship, but
as the living embodiment of the com-
bined taste and skill of many of the
most eminent and accomplished penmen
of America.

Yours truly, J. B. Lundiff.

registered in them they are handed over to an ordinary division, where the contents are registered and placed in a large safe for future redemption. If there is nothing in them of value they are sent up stairs, where the inspectors see them, and if the address of the writer is found the letter is inclosed to the person by whom it was written. If the letter is not inclosed, it is sent to the chief clerk, who is sent to the person to whom it is addressed informing him that there has been received a letter directed to him, and that he must call at the Dead Letter Office. To this circular the department receives many very funny replies. If no response is made within thirty days it is treated as an ordinary dead letter.

TABLE 1

The great amount of money passing continually through the mails can be imagined when out of the dead letters alone - small

Poor Mag! The \$10 for which she has longed and waited has gone into Uncle Sam's rich purse—not from choice, but from necessity.

聯合會則應以「聯合會章程」為依歸，其內容應包括：

are treated in a very diplomatic manner, and are in all cases returned across the water without being opened. America seems to be a perfect geographical enigma to foreigners when they direct letters to friends here. They mix all the States and cities up in one grand mess, and then put a considerable amount of the mixture on each letter. For instance, one address reads as follows:—“Ole Anderson, Rocky moun, North America, U. S. A. Who will undertake to forward that letter? And yet the dwellers across the sea probably make no more mistakes of this kind than Americans, for how many of us fully understand all the geographical localities of the minor cities



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D. T. AMES, Editor and Proprietor,
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ADVERTISING RATES:

	1 month	3 mos.	6 mos.	1 year
1 Column.....	\$12 00	\$30 00	\$50 00	\$90 00
2 Columns.....	24 00	60 00	100 00	180 00
3 Columns.....	36 00	90 00	150 00	270 00
4 Columns.....	48 00	120 00	200 00	360 00
5 Columns.....	60 00	150 00	250 00	450 00
6 Columns.....	72 00	180 00	300 00	540 00
7 Columns.....	84 00	210 00	350 00	630 00
8 Columns.....	96 00	240 00	400 00	720 00
9 Columns.....	108 00	270 00	450 00	810 00
10 Columns.....	120 00	300 00	500 00	900 00
11 Columns.....	132 00	330 00	550 00	990 00
12 Columns.....	144 00	360 00	600 00	1080 00
13 Columns.....	156 00	390 00	650 00	1170 00
14 Columns.....	168 00	420 00	700 00	1260 00
15 Columns.....	180 00	450 00	750 00	1350 00
16 Columns.....	192 00	480 00	800 00	1440 00
17 Columns.....	204 00	510 00	850 00	1530 00
18 Columns.....	216 00	540 00	900 00	1620 00
19 Columns.....	228 00	570 00	950 00	1710 00
20 Columns.....	240 00	600 00	1000 00	1800 00

Advertisements for one and three months, payable in advance; for six months and one year, payable quarterly in advance. No deviation from the above rates. Reading matter, 20 cents per line.

LIBERAL INCENTIVES.

We hope to make the JOURNAL an interesting and attractive one to penman or teacher who sees it can without either its subscription or a good word; but we want them to do more, even than that, we desire their active co-operation as correspondents and agents, we therefore offer the following:

PREMIUMS.

To every subscriber, until further notice, we will send a copy of the John B. Williams master-piece, 12416 inches in size.

To any person sending their own and another penman's subscription, we will send them the JOURNAL one year, and forward by return of mail to the sender, a copy of either of the following publication, each of which is now among the finest specimens of penmanship ever published, etc.:

The *Outstanding Record of Progress*, 1892-1893, in its parts.
The *Lord's Prayer*, 1892-1893, in its parts.
The *Warrior's Certificate*, 1892-1893, in its parts.
The *Family Record*, 1892-1893, in its parts.
The *Warrior's Certificate*, 1892-1893, in its parts.
The *Family Record*, 1892-1893, in its parts.

For three names and \$3 we will forward the large *Outstanding Record*, 1892-1893, in its parts.

For six names and \$6 we will forward a copy of *Williams & Packard's* *Complete Penmanship*, retail for \$2.50.

For twelve subscribers and \$12 we will send a copy of *Ames' Complete Penmanship*, retail for \$2.50.

For twelve subscribers and \$12 we will forward a copy of *Williams & Packard's* *Complete Penmanship*, retail for \$2.50.

All communications designed for THE PENMAN'S ART JOURNAL should be addressed to the office of publication, 205 Broadway, New York.

The JOURNAL will however be bound regularly on the first of each month, and before the twelfth.

Subscribers should be paid either by registered letter. Money enclosed in letter is not sent at our risk. Address very distinctly.

PENMAN'S ART JOURNAL.

205 Broadway, New York.

Give your name and address very distinctly.

NEW YORK, FEBRUARY, 1878.

Liberal Premiums

Please read our premium list above, and see if it will not pay you to make an effort to secure a few subscribers. The works offered are all valuable, the books are standard works, and are invaluable to all teachers and students of writing, while the JOURNAL is well worth many times its subscription price to all persons interested in skillful writing or teaching. Now is the time to subscribe, commencing with No. 9, so as to get all our practical lessons in 30 issues.

Hints to the Teacher of Writing.

A correspondent asks on advice regarding the best method of securing, and instructing, classes in writing. It is hardly possible to lay down any prescribed course which will be a fit to all persons desiring to organize and instruct classes in writing.

A course which one teacher might pursue with equal success, another might find quite impracticable; modes must vary according to the taste and peculiarities of persons. Yet there are some things which it will be at least safe for all to observe.

1. The would-be teacher should be certain that he clearly understands the subject himself, that he can not only set the proper examples, but illustrate in a clear, forcible and interesting manner the principles, forms and construction of letters

and the general characteristics of writing, and be equally skillful in pointing out and correcting the faults of his pupils.

He should have an honest desire and firm purpose to spare no efforts to give the fullest satisfaction to all pupils.

In many localities the preparation of a traveling writing teacher is in very bad repute, simply because some poorly qualified or dishonest "black-bash," champion penman has organized classes, either to collect tuition in advance for which, either through want of ability or intention, no satisfactory return has been given.

A thoroughly competent and conscientious teacher of writing will always be respected and welcome wherever he is known and will seldom find it even difficult to secure good paying classes.

HOW TO SECURE CLASSES.

First, prepare a variety of the most excellent specimens of your own plain and ornamental writing; a few specimens should be nicely framed and placed in conspicuous places in the neighborhood of where the class is to be organized; also prepare a scrap-book or album containing specimens in convenient form to illustrate quickly and forcibly your skill, system and plan of teaching.

This done, call first upon the school officers of the place and if possible interest them in your behalf, and secure the use of a public school room in which to instruct the classes; next call upon the teachers in public and private schools, and if possible get permission to give before the pupils an explanation with black-board illustrations of the system and method of teaching; after which call upon and endeavor to interest some of the recognized leaders in society and business; these things accomplished the way to success is open and easy.

It will often, and indeed usually, be found to be policy to extend an early invitation to all school teachers to join classes free of charge; when the proper encouragement has been received the means for organizing the class, the circulars carefully prepared, giving full information, and containing well authenticated recommendations from former pupils and patrons, should be issued and placed in every house and place of business in the vicinity; and if not especially repugnant to his taste the teacher will find it greatly to his advantage to canvass thoroughly the entire neighborhood, exhibiting his best evidence of skill and ability to give satisfactory instruction.

With persons who are fluent speakers and skillful at black-board illustrations it is an excellent plan to issue tickets of invitation, free to everybody, to attend a lecture accompanied with black-board exercises illustrating the best system and methods of teaching writing; special preparation and efforts should be made to arouse interest, and attract the semblance; after which proceed to take the names of all who desire to join for a course of instruction; with many skillful speakers and writers this method alone rarely fails to secure large classes.

The number of lessons for a course varies with different teachers from ten to twenty-four; we should favor twenty as the number most likely to give satisfaction to the pupils, and bring credit to the teacher. Two hours including a short intermission at the middle should constitute a lesson; lessons should not be less frequent than two or more than three times per week. It will for economy of time in thickly populated districts to have two classes progress in neighboring places, at the same time, alternating the lessons so as to give three in each place per week.

STATIONERY.

Of the best quality should be furnished at a reasonable cost by the teacher; this is essential to secure the necessary good and uniform quality.

To each pupil should be furnished one-half a quire of the best cap paper, good black ink and pens; we prefer movable copy clips, either written or engraved, to a book with stationary copies; the clip can be kept in close proximity to the pupil while practicing which is a very great consideration; each exercise should be short and thoroughly analyzed at the black-board before the class is allowed to practice it. It should be borne in mind by the teacher that the pupil must first think right before he can practice right; great effort should be made to cause the pupil to study the forms and peculiar construction of each letter; as regards the proper positions and movements a teacher can do no too vigilant in securing, and maintaining them; throughout the entire course of instruction, we have before us, we have already expressed our opinion in the previous numbers of this JOURNAL to which our inquirer is referred.

Directions for Preparing Specimens, Letters, &c., Designed for Publication in the Journal.

We are in the receipt of so many specimens of penmanship—many of great merit—designed by their authors for publication in the JOURNAL, which from various causes we cannot see, that we have thought best to give more explicit directions than we have before given regarding the preparation of such contributions.

Many specimens received are either correct or slightly modified copies from published and familiar works, they are unwilling to be to the expense of engraving and giving unmerited credit to the copyist for such contributions. Specimens, in order to be acceptable, must be either original or so greatly modified as to present more of the skill of the contributors than that of the original author.

SIZE.

We desire as far as practicable to have all illustrations in the JOURNAL occupy a space to suit the either two or three columns, that is 41 or 71 inches. In order that it may be photo-engraved to the best advantage, work should be executed twice the length and width of the desired cut, that is on paper either 41x9, or 71x14 inches in size.

MATERIALS.

Use either a good quality of this Bristol board or the best quality of heavy cap paper, and a good quality of India ink—on chemical or ordinary writing ink can be used—very fine, however delicate, must be black, no light or gray lines. In photo-engraving. If perfectly black, no matter how fine a line may be, it can be reproduced.

LETTERS.

designed for publication as specimens should be on a letter sheet 8-12 inches in size. The writing should be in a strong, bold hand just twice its usual size.

Contributions not conforming to the above conditions will, of necessity, be rejected.

Omission.

On page 20 of our compendium will be observed a beautiful specimen entitled "Home, Sweet Home," executed by J. C. Melhus, from which his address was inadvertently omitted. It is Evansville, Ind.

Ancient Penmen

In the present issue of the JOURNAL we give the first of a series of articles from the pen of G. H. Shattuck, the well-known general agent of the Spectator system of Penmanship, at the house of Ivison, Blakemo, Taylor & Co. in this city, in which he will present to the readers of the JOURNAL many interesting facts relative to the most eminent authors and teachers of writing in the past, and also concerning their systems and methods of instruction. The JOURNAL for March will also contain a plate from a rare old English work, published in 1639, by Edward Cocker, representing the various styles of writing taught at that time.

lished in 1639, by Edward Cocker, representing the various styles of writing taught at that time.

The New England Card Company, Woonsocket, R. I., whose advertisements will be found in another column, send us an extensive variety of lithographic cards, many of which are very handsome. Send to them for circulars and specimens.

Penmen's Supplies.

We invite attention to our list of supplies, published in another column. We are prepared to furnish promptly, and at reasonable cost, all articles needed by penmen. By ordering from us you will be sure of receiving articles of good quality, and especially India ink, of which much that is sold is utterly worthless.

Penmen and Business Colleges

Desiring fine cuts made from such specimens of their penmanship as are appropriate for illustrations in THE ART JOURNAL, can do so by sharing the expense of engraving. Such specimens can be so designed as to be equally appropriate as display cuts for advertising or illustrations for THE JOURNAL, while the cost to each will be much less.

A New Link.

Mr. Thos. F. How, 19 Park Place, New York, has handed us a specimen of an ink which he is manufacturing, that appears from the trial we have given it, to be very well adapted for business and school purposes. It is of a rich black and flows with great freedom, without corroding the pen.

Expensive Experts.

The *Troy Times* notes the return of Judge Ingalls from the Columbia County Circuit, where he had been holding court. The Circuit was a heavy one, and the trial of one of the cases, an action on a \$2,500 promissory note, occupied seven whole days. The defense was a claim of forgery, and the case closely contested. Two experts, one from New York and one from Maine, testified in relation to the genuineness of the signature, their opinions being based not on the comparison of the handwriting with that of which it was alleged to be an imitation, but on a scientific analysis of each letter and stroke, whereby, they alleged they could tell whether the writing was genuine or an imitation, whether it was written slowly or with rapidity, and, in fact, whether or not was a forgery. One of the experts testified that he had been employed in over one hundred cases. There were said to be but four experts of this kind in the world, and the one in question charged \$100 per day while in attendance at the trial. This is the second time the case has been tried, the first trial lasting about two days. The expenses have been about five times the amount of the note. A verdict of \$2,500 for the plaintiff was rendered.

We should suppose that the experts alluded to in the above item would feel sort of lonely, only four of them in all the wide, wide world. And then to think that such rare grinds and profound wisdom should be at the service of poor mortals for the mere pittance of one hundred dollars per day. Such usefulness is equally only by the possession of the science. We sincerely regret that we can not cultivate our readers by furnishing the names of these four monopolists. We could only guess who they might be.

Our Premium List

contains articles of rare value to all teachers and pupils of penmanship, that can be obtained by simply taking a little pains to procure a few subscribers to the JOURNAL. Who will not make the effort?

The Journal as a Premium.

We will make the JOURNAL free for one year to any person sending us the names of three subscribers and \$3, and also the Williams' specimen as a special premium to all.

Rule for Penholding.

Two fingers cut.
Two fingers in.
Bend up the thumb,
And keep it within.

Answers to



C. D. B., Springville, N. Y. A fine quality of India ink is the most durable and the best for engraving, and all fine, artistic penmanship.

B. B., Jordan, Ont. The Spencerian copy slips are sold by the publishers only to commercial colleges, for which reason they are not upon our list of supplies.

J. B., Cantonville, R. I. We positively can not send free specimens of our writing to applicants; should you like to do so, we should soon die from hard work and starvation.

J. N. M. and others asking our advice concerning the best method of organizing and conducting writing classes will find our answers in an editorial upon that subject in another column.

"Amateur." Quinimonal, W. Va. In flourishing a bird is the stroke in finishing the head made with the pen reversed, as in making the other parts of the bird? So far as our observation goes, the finishing stroke of a bird's head is made with a direct and down motion of the pen.

G. N. S., North River, Va. Do you think it better for a left-handed man to write with his left hand? No, use the right hand, if not absolutely impossible. The slope, and forms of letters and all the movements and positions in writing, as given by the best authors and teachers of writing, are peculiarly adapted to facilitate the use of the right hand, and are inconvenient and awkward when attempted with the left hand. Your writing does you great credit; it is very correct and legible.



M. C. Clark, has recently purchased a half-interest in *The American Commercial College*, Rockford, Ill.

W. V. Peason, the most popular and skillful penman and engraver of Brooklyn, favored us with a call a few days since. He reports a lively business in his line.

J. G. Cross, A. M., principal of the Northwestern Business College, Asperaville, Ill., publishes a system of Phonography, which in a comparison with three others of our most noted authors, upon that subject, he shows to be thirty-five per cent. shorter than the briefest of their systems. Readers interested in this subject will do well to send for his circular.

C. J. Brown, who conducts the commercial department of Chamberlain Institute, Randolph, N. Y., and who also edits the *Institute Journal*, is about to publish

"Brown's Complete Business Guide," which will contain one hundred and sixty pages of book-keeping, commercial calculating, commercial law, &c. Prof. Brown has been a pupil of F. R. Spencer, Jr., and is an easy, graceful writer.

Fielding Scholsfeld, got no more than he deserved, when, on the recent occasion of his thirty-third birthday, he was presented with a beautiful copy of "Barley's Illustrated Rhyme from its Sources to the Sea," by the students of the B. S. and Commercial Colleges, Newark, N. J. Prof. Scholsfeld is an accomplished penman and skillful instructor, and he is not surprised to learn of his popularity with his pupils.

honest statements of facts and information necessary to would-be patrons, free from the extraordinary claims and promises too often seen in commercial college advertising.

H. B. Bryant, one of the original founders of the Bryant & Stratton chain of business colleges, has recently introduced into his college at Chicago extensive and improved facilities for conducting his course of actual business training. We learn that his college is in a highly prosperous condition.

F. E. Arnold, who for many years has conducted a very thriving business college at Los Angeles, Cal., is now very anxious to dispose of his college, on account of his very poor health, from which he is almost incapacitated for teaching. Prof. Arnold writes, "The school is first-class, in room, fittings, furniture, college stationery, elegant letter heads and diploma, centrally located, and without competition." Any competent teacher desiring a good opening, will find it to their interest to communicate with Mr. Arnold.

Paragraphs.

or reserve.

Shardido says, "Easy writing is earned hard reading."

We are informed that a bookkeeper who lately absconded was frightened

quently prominent feature, and thus inhibiting wisdom, I have often experienced a feeling akin to being "licked to death." All things considered, the latter method of determining character is far more agreeable and reliable than by Graphometry.

All the letters of the alphabet in their regular order will be found in the following anecdote:

A B that could C far over the D with great E, F allowed so to do, tried one day to extract honey from a piece of G's liberally sprinkled with soft. "H-hoo! H-hoo!" sneezed the bee. "I would sooner be a J, and be, as the poet says, 'happy, free and K,' than try to extract honey from such stuff." So he buzzed to his home, a nice home with an L to it, where M, his wife & K all the little bees were taking, O such a nice meal from a sweet P! The old bee arranged his Q, and said "You R a nice lot, an't you? One little bee not seeing the sarcasm, answered, "I sir!" This put the old bee in good humor and, after taking some, he said, "U may have this V for pium money if you promise that you won't go near the cucumber vines; they'll W up if you touch 'em." "Give us an X and we'll promise," said the little ones. "That would be as bad as the cucumber vines," said the old bee. "X" asked the little ones, "Pshaw! I can't you Z? It would be doubling up."



J. R. Farrell, of Brooklyn, incloses several very creditable specimens of card-writing.

H. S. Clough, Chicago, Ill., incloses in a well written business letter several beautiful card specimens.

C. F. Eisenhart, Columbia, Pa., sends accurately drawn copies of two published designs for flourishing which is not a satisfactory evidence of real skill.

A. A. Clark, penman at Gregory's Business College, Newark, N. J., sends a well written letter, and fine club of subscribers for the Journal.

H. C. Spencer, president of the Washington C. C. Business College, favors us with a beautifully written letter; for ease, grace, and elegance of style, it is king.

H. Y. Stoner, Assistant penman at Gregory's Business College, Newark, N. J., sends a very handsomely written letter inclosing some very elegantly written cards.

G. W. Thompson, principal of Howe's Commercial College, Worcester, Mass., incloses in a gracefully written letter some very fine and elegant off-hand writing.

Chas. D. Bigelow, Springville, N. Y., sends a beautiful letter; the cards which he incloses are among the most elegant and tasty specimens we have received.

E. L. Burnett, Elmira, N. Y., favors us with several well executed specimens of flourishing, drawing, cards and business writing. For ease and grace they are seldom excelled.

Mr. E. Backman, Worcester, Mass., forwards four elegant sheets of off-hand flourishing, consisting of birds and a swan; they evince much more than the usual degree of originality in the design, and skill in execution.

I. S. Preston forwards a dourished bird which is rarely equalled in grace, and freedom of movement. He is teaching large classes, in central New York, assisted by two of our former pupils, H. W. B. Aree and M. E. Bennett.

L. D. Smith, teacher of writing in the public schools, Hartford, Conn., sends us a letter done up in the best style. In freedom of stroke of movement, and in general good taste it rarely equalled. It is enclosed several copy slips which are elegant.

L. M. Dean, of the Wyoming Commercial College, Kingston, Pa., sends a well written and original design of dourished bird with scrolling and lettering, designed for publication in the *Journal*, which is quite invariable on account of the poor quality of ink used.

Nelson I. Jones, penman at the Queen City Commercial College, Cincinnati, O., sends a splendidly written letter inclosing a variety of very graceful and perfectly written copy slips and cards, and an engraved copy of a lion executed in flourish by him. Mr. Jones is evidently an accomplished penman.



Business College Items.

C. E. Cady, Principal of the Cady, Will, & Walworth Business College, New York, has handed to us a package of specimens of writing from upwards of twenty of the pupils at present in attendance at that institution. These specimens exhibit an unusual proficiency in writing, and speak well for the instructor and pupils.

E. K. Bryan, Columbus, O., reports upward of one hundred students in attendance. We are in receipt of the Columbus (O.) *Statesman*, containing an able, instructive and interesting lecture recently delivered by Prof. Bryan before the students of his college. We hope to find space for it in some future number of the *JOURNAL*.

J. E. Soule, the accomplished Principal of the B. S. Business College, at Philadelphia, favored us with a call a few days since. He also reports that he is enjoying unusual success—which, in our selfishness, we almost wish might be suspended at least long enough to enable him to prepare a specimen of his skill for publication in the *JOURNAL*, which he says he can not now find time to do. We live in hopes.

H. E. Hubbard, Principal of the B. S. Commercial School, Boston, who favored us with a call recently, reports that he is at present having an unprecedented attendance of students. His annual catalogue, which has been received, is a model of good taste in advertising; being a plain,

away by the fall of several columns of figures which he had put up on an insecure foundation.

It is a noticeable feature in government records that old penmenbers generally sign their name with a mark.

The rich display of capitals in the writing of a type is no evidence that he is a capitalist.

The original author of the Spencerian system of penmanship can never be excelled, because he was and will ever remain the P. (or) R. Spencer.

The cosmopolitan nature of the PENMAN'S ART JOURNAL, and its ENIGMATIC AMES, are manifest in reading the back numbers of this perfectly pleasing publication, wherein we find a kindly feeling entertained by persons of very dissimilar views and conditions, from the Dean of Kingston to the Musselman of Quincy, from the Blackman of Green Bay to the White man of Ubridge, and from Asire of Northfield to a Man's son of Boston and a Madderson of Idaho.

The Graphometrist will often judge of a man by an examination of his handwriting, but I have frequently determined the character of an individual by observing the movement of the mouth when writing, especially if preceded by a long and intimate acquaintance with the party; and, while watching the unconscious play of that fe-

New Book keeping.

S. S. Packard, author of the Bryant & Stratton popular series of book-keeping, has nearly completed a new work upon that subject, entitled "The Universal Book-keeping," the advance sheets of which are now issued, and will be mailed on application free for inspection. These sheets give evidence that Mr. Packard's new work will be the most clear, concise, practical and exhaustive treatise upon the theory and practice of book-keeping heretofore issued, adapted alike for use in school or in the counting room.

Anecdote of Franklin.

When quite a youth, Franklin went to London, entered a printing office and enquired for employment as a printer.

"Where are you from?" inquired the foreman.

"America," was the reply.

"Ah!" said the foreman, "from America? I had from America seeking employment as a printer.—Well, do you really understand the art of printing; can you set type?"

Franklin stepped to one of the cases and in a very brief space set up the following passage from the first chapter of the Gospel by St. John:

"Nathaniel said unto him, can any good thing come out of Nazareth? Philip said unto him, come and see."

It was done so quickly, so accurately, and contained a delicate proof so appropriate and powerful, that it at once gave him character and standing with all in the office.

Letter Writing.

BY HENRY C. WRIGHT.

The advantages that most of our business colleges afford young men in the way of preparation for business, is becoming increasingly recognized, and if any one will but examine the letters of application sent in to reply to advertisement in some one of our great dailies, asking for clerical help, he can readily see the effect of their teachings. It is estimated that there are five thousand young men employed in offices in New York city alone, who have at some period of their life attended a business college. As the boy is father to the man, so will the influence of this great army of business students exert itself on the future generations in behalf of these useful institutions.

A prior preparation to any profession is an essential to success in these days of strife and advancement, so it is that a school boy should know the multiplication table before multiplying one number by another. So generally is this fact recognized, that one may at any time meet in the streets of our city students of every profession or college. We have our divinity colleges, medical colleges, law colleges, dental colleges, musical colleges, theatrical colleges, agricultural colleges, and we would be very strange indeed if we had not many business colleges. But we have them, thanks to the American spirit of enterprise.

These thoughts have followed a perusal of the letters that have come to hand in response to my article in the last number of the JOURNAL. The attempt I made to test the epistolary abilities of our business students has so far proved a success. Many letters have been received, and many queries propounded, and I hope I shall be able to throw some light into the dark recesses of the minds of our youthful letter-writers. Under the whole, the replies are good, I might almost say excellent; but, in examining them carefully, I have clasped them under three heads—fair, good, and excellent. Under the latter class, I have pleasure in giving special credit to John H. Redlin, Norwich, N. Y.; W. E. DORRIS, Bryant & Stratton Business College, Boston; J. P. Wilson, Union Business College, Utica, N. Y.; W. W. Hammond, Western Business College, Galena, Ill.; C. D. Hawley, Salem, N. Y. All these young men have written excellent letters in every sense of the term—letters that would be sure to command an interview with the advertiser.

Among those who have done well, but, through some slight defect in detail, I have not been able to put them under the head excellent, are the following: C. W. Rice, Marlborough, O.; Charles Rice, Gregory's Business College, Newark, N. J.; A. W. Chies, Brownsville, Mich.; H. L. Davis, W. Harrigan, Charles Dowd, and T. T. Wright's Business College, Brooklyn, N. Y.; George T. Gwinham, South's Business College, Philadelphia; and W. D. Speck, Sibbald's Business College, Janesville, Wis.

The following I am under the necessity of entreating: M. Munson Newark, Gregory's Business College, Newark, N. J., writes a beautiful hand and a fair letter, but it is impossible to tell from his letter whether his name is Seuring, or Leaning; and as to the gentleman's name to whom he refers, it would take a Philadelphia lawyer to read it. Mr. Seuring, or Leaning, you should be very careful in speaking or writing personal names to strangers. J. B., of New York, should submit the next letter he writes to the gentleman to whom he refers. They will certainly tell him his faults, and that is apparently what he is in need of most.

P. W. McCoy, Sheeksville, Pa., writes an excellent business hand, but his letter is not well worked, nor is there any order to it. Mr. McCoy, you should purchase a copy of Townsend's Analysis of Letter Writing and study the forms in it;

it will be money in your pocket. Your good penmanship is marred for want of attention to form.

E. D. Worcester, Roscoe, Ill., could be benefitted in the same way. Never use legal cap paper again for a business letter.

Isaac W. Browns, of Norwich, N. Y., and F. N. Reynolds, of Newark, have mis-spelled words.

A. C. Baker and Edward Hill should improve their penmanship. Montgomery S. Tate, of Newark, writes a miserable hand, but is a very precocious youth. He is but eleven years old, so he says, and can speak German, Latin and Greek. I don't wonder at his penmanship being poor. It is said of John Stuart Mill that he had mastered the Greek language, written a history of Rome, and had completed a thorough course of study in logic and political economy at twelve years of age. So, my boy, there is doubtless a brilliant future before you, but for business you are too young and know too much.

Chas. F. Reeve, of Maplewood, N. J., a graduate of Gregory's Business College, Newark, writes a very creditable letter with this exception: He says he is seventeen, but fails to state whether he means seventeen miles from Newark or seventeen years of age. If you mean your age, say seventeen years of age or seventeen years old, Mr. Reeve.

Since writing the above, a well written letter has been received from L. Madaraz, Brookport, N. Y. It does not alter our opinion, however, that the best letter of application is from JOHN H. REDLIN, Norwich, N. Y. Below we give his letter and to him will be sent a copy of the JOURNAL for one year.

LETTER.

NOVEMBER, N. Y., Jan. 9, 1878.

H. C. Wright, Brooklyn, N. Y.

DEAR SIR:—In answer to your advertisement in the January number of the PENMAN'S ART JOURNAL, I would say that I am of the age you require; and that I am a good knowledge of bookkeeping, both single and double entry.

As to habits and character, I respectfully refer you to Hon. J. W. Church, District Attorney, Cincinno county; Prof. H. L. Ward, Gloversville, N. Y.; Prof. Eugene Bond, Sheeksville, N. Y.

If you are satisfied as to my fitness, I shall be glad to accept the position at any reasonable compensation.

I am, very respectfully,

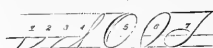
JOHN H. REDLIN.

Back Numbers.

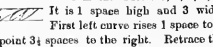
We can now supply Nos. 5, 6, 7, 8, 9 and 10 only. Subscribers can have their subscriptions begin and date with either of the back numbers.

Practical Lessons in Writing.

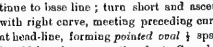
LESSON NO. 3.



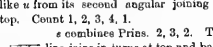
a combines Prin. 3, 3, 2, 1, 2.



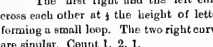
b combines Prin. 3, 3, 2, 1, 2.



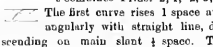
c combines Prin. 2, 1, 2, 3, 2.



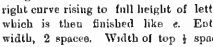
d combines Prin. 2, 1, 2, 3, 2.



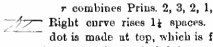
e combines Prin. 2, 1, 2, 3, 2.



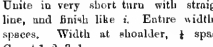
f combines Prin. 2, 1, 2, 3, 2.



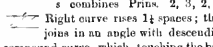
g combines Prin. 2, 1, 2, 3, 2.



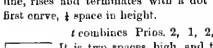
h combines Prin. 2, 1, 2, 3, 2.



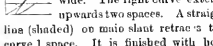
i combines Prin. 2, 1, 2, 3, 2.



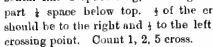
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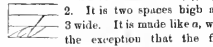
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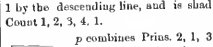
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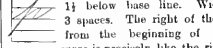
m combines Prin. 2, 1, 2, 3, 2.



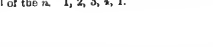
n combines Prin. 2, 1, 2, 3, 2.



o combines Prin. 2, 1, 2, 3, 2.



p combines Prin. 2, 1, 2, 3, 2.



q combines Prin. 2, 1, 2, 3, 2.

g combines Prin. 3, 3, 2, 1, 2. Extends 1 space above and 11 spaces below the base line. First curve and pointed oval same as in a. Opening between straight line and final curve at base line; space. 1, 2, 3, 4, 1.

A combines Prin. 4, 3, 1, 2. Height and width, each 3 spaces. Loop formed as above described. The remainder of the h is formed like the right of the i, with the down line lightly slanted. Count 1, 2, 3, 4, 1.

k combines Prin. 4, 3, 1, 2. Height and width, each 3 spaces. Height of right half, 14 spaces. From loop crossing to right of small oval, 1 space. Between straight lines, 1 space full. Count 1, 2, 3, 4, 5, 1.

l combines Prin. 4, 2, 2, 1. Extends 1 space above and 2 below base line. Main width, 2 spaces. Count 1, 2, 1.

b combines Prin. 4, 2, 2. Height, 3 spaces; main width, 2 spaces. From loop crossing to dot, and thence to end of final curve, each 1 space. b is simply l with termination like u. Count 1, 2, 3, 1.

f combines Prin. 2, 4. Extends 1 space above and 2 below base line. Main width, 2 spaces. Loop same as in a inverted. Loop crossing at base line. Dot same as in i. Count 1, 2, 3, dot.

y combines Prin. 3, 1, 2, 4. Extends 1 space above and 2 below base line. Width, 3 spaces. The y is simply i inverted. Count 2, 3, 4, 1.

g combines Prin. 3, 3, 2, 4. Extends 1 space above and 2 below base line. First curve and pointed oval precisely as in a. Inverted loop, same as in i. Count 1, 2, 3, 4, 1.

e combines Prin. 3, 1, 4. Extends 1 space above and 2 spaces below base line. Main width, 2 spaces. Upper section like first half of n. From angle at base to loop crossing, 1 space. Count 1, 2, 3, 1.

f combines Prin. 4 direct and Prin. 4 reversed and inverted. Extends 3 spaces above and 2 below base line. Main width, 2 spaces. Upward curve of lower loop ascends upon the right side of downward line, crosses it 1 space above base line, then unites angularly with final curve. Count 1, 2, 3, 1.

Long a combines Prin. 4 direct and Prin. 4 inverted. Extends 3 spaces above and 2 spaces below base line. Full width, 2 spaces. Width of loops, 1 space each. Count 1, 2, 1.

[To be continued.]

The Penman's Companion

DEVOTED TO THE PRACTICAL AND THE ORNAMENTAL IN PENMANSHIP

EXECUTED WITH SPEED BY D. TAMES.

Published Monthly, at 205 Broadway, for \$1.00 per Year.

NEW YORK, MARCH, 1878.

VOL. I. NO. 12.

B. T. AMES, Editor and Proprietor,
R. F. KELLEY, Associate Editor.

Cards of Penmen and Business Colleges, occupying
three lines of space, will be inserted in this column
for \$2.50 per year.

G. H. SHATTUCK,
General Agent Spectator Copy Books,
170 N. BAKEMAN ST. BOSTON, NEW YORK.

PACKARD'S BUSINESS COLLEGE,
800 BROADWAY,
New York.

GEORGE STIMPSON, JR.,
EXPERT AND PENMAN,
205 Broadway, New York.

WRIGHT'S BUSINESS COLLEGE,
Broadway and Fourth Street,
BROOKLYN, R. D.

D. T. AMES,
ARTIST-DESKMAN AND PUBLISHER,
205 Broadway, New York.

POTTER, ARNSWORTH & CO.,
PUBLISHERS OF D. & S. STANDARD COPY-BOOKS,
15 John Street, New York.

Eminent Penmen of Olden Times

BY G. H. SHATTUCK.

The oldest work accessible to me on penmanship is that of Peter Cocker, published in 1659, the title page of which is fully set forth in the photo-engraving which appears on page 3. The engraving will give a very correct idea of the size and shape of the book. It contains twenty-two pages of letter-press, and twenty-eight engraved pages of which the illustration in this paper presents a very good idea. Cocker seems to have been a prolific author, and was not only skillful with pen and graver but was perhaps quite as well up in mathematics, and was the author of a work on this subject. He was also something of a poet, and published a book called the "Muses Flower Garden." In the year 1777, John Hawkins published Cocker's Vulgar Arithmetic a posthumous work. Under the front-piece picture are these four lines.

"Ingenious Cocker, now to rest thou shalt go,
No art can show thee fully but little now;
Thy grave is worthy to be alone,
What cause of thanks we for thy Labor owe."

It seems a singular omission of Bickham in his Penman's Companion, published in London, 1731, that after copying in his book from the works of four foreign writing masters, from M. de la Roche, to Poling, in 1682, and presenting Seddon, in 1694, as the first of a long list of English penmen, that no mention is made of Peter Cocker, and had we no other clue we might infer that he was not in good repute in his day and generation; but fortunately Massey in his work (1763), elaborates and devotes more space to Cocker and his works than to any other writing master. I propose in another article to give a brief sketch of his life, devoting the remainder of this to some extracts from his "Acts, Glory, or Penman's Treasury."

"To the ingenious Practitioner in the Art of Writing—Writing is an art neither mechanical nor liberal yet the parent and origin of both; not a science yet the way to all sciences, not a virtue yet the dispenser and herald of virtues, serving naturally for the illustration of the mind, and the delight of the eyes. God directed it first to men, wise persons have expressed it, many have endeavored after it but few attained it, as being both a singular gift

of Divine Providence, and a rare ornament of human intelligence. For by this have the sacred scriptures been preserved from generation to generation; by this, are the memorable acts and achievements of famous men recorded; and by this securing their names from the greedy and devouring jaws of time gives them a second life in spite of death. This also as the interpreter of the masses manifests the learning of the times. As the compositions of the language, it produces the history of nations. As an exquisite help to memory, it wonderfully perfects the powers of wit. As a prime secretary it registers things famous and discovers those which are obscure. It is highly necessary and behooved to the learned and unlearned. The furtherance of commerce, the strength of societies, the soul-entertainment of friends and foes, the progress of fame and the splendor of justice stand all indebted hereunto. It is the life of a civil life and the bond of the world's public. The beginning hereof was small and rude, which latter days having increased and illustrated, is now, at length arrived at some perfection, and much admired by the present age, being made happy by time's revolutions and still rendered more absolutely so by new discoveries; among which, how far I may put in for a claim I leave to the fair estimate of the judicious who rather procure good to others, than applause to myself, and to testify the reality thereof, I have published these examples and the following directions, for the help and assistance of such as shall endeavor to acquire a facility in this commendable art." So wrote Peter Cocker in his preface to "Acts, Glory," then follows a very elaborate article on quill pen making, closing as follows. "Now, presupposing that you are acquainted with a good pen, it follows that you know how to hold and manage it like a penman. What's great Gubral's spear, the sevenfold shield, Samberberg's sword to one who cannot wield such weapons? Or what means a well cut quill in the untainted hand of him that 'wield of skill?' Then follows ample directions for pen holding, which did space permit, I should be glad to copy, after which he gives instructions upon the formation of letters. "First initiate an alphabet of small letters of the hand you intend to write. Practice such letters first as may help to the making one of another. This observation holds good so far as letters and their parts have a correspondence. * * * After the knowledge whereof, they make letters simply, first the minims or small (i), in the performance and complete carriage whereof when practice hath rendered them perfect, they essay the making of an exact oval which he shunting according to the nature of the hand and those two (straight line and oval) being perfectly learned, the better half of the business is accomplished." Cocker somewhere seems to have a pretty correct idea of the advantages of arrangement according to similarity of formation notwithstanding its comparatively modern (?) discovery. He makes a digression by way of caution to parents, in which he dis-

courses on the advantages of children becoming good penmen. In his directions for German text capitals he says: "The chief stroke being drawn, a short stroke at the bottom thereof as the radius is adjoined from which (as out of the socket on a helmet the plume of feathers rise,) a multitude of hair strokes turn off gradually within the master line, much resembling the mantling of a coat of arms, being adorned with many curious touches of the pen, of which hair strokes I, by an invention of my own, can make five hundred less than a quarter of an hour, and those to turn and wind about all the ways it's possible for imagination to lead them, being so fine, clear and perfect as to render them admirable to all lovers of art, and imitable to all in general, which being of more curiosity than material use, discretion obliges me to conceal."

"As he that is in architecture shall build both, in such manner shall he build Of his more ample structures, so must those Who master pieces in this art compose. The architect runs the eye and that directs The hand which moves the pen to great effects."

Of the "Set" or "Secretary Hand" he says:

"Of all arts stands the Set-Hand as the best,
Who writes that well, with ease may write the rest.
'Tis like a mighty Fort which who does win
Makes all the lesser Citadel fall in."

For Command of Hand (Off Hand) he commences his instructions as follows:

"Swift or motion then the nimble hand,
A springing arrow on the winged wind,
More quick than speedily lighting through the sky,
So must the hand now move but fly."

I think these extracts sufficiently copious for the general reader, and I trust not too extended in a paper devoted to the interests of penmen. With one further extract, as it touches a point upon which the public are not well informed, I shall close this article. I refer to the difficulty of having the best effects of the pen reproduced by the graver. I have often heard works on penmanship spoken of as if the engraver was the real author. This is probably true of the works of inferior penmen, but not of the best. Cocker, who was a penman as well as engraver, bears this testimony (which is confirmed by Seddon in his work in 1734): "This I can confidently affirm, though having not arrived to perfection in my sculptural practice, I cannot yet present the wide world with the thousandth part of that sweetness and delectable curiouseness attending the Pen's more choice performances. For, contrary to vulgar opinion, I (to my discomfiture) know that the graver, at best, falls infinitely short of the Pen's eye-pleasing delicacies."

Traveling Penmen.

As a large number of penmen engage in teaching classes from town to town, and as some reap but a moderate success, it may be of service to some to point out certain causes of failure. When a stranger enters a town, he is carefully scrutinized, and takes rank in society and opinion much as he chooses. If he takes rank at the best hotel, or in some first-class family, it has its

weight. If he dresses well, it indicates that he prospers in his business. If he advertises liberally, and especially if the locals in the paper are favorable, he is at once regarded with respect and confidence. If a room in the school building is not granted, and he engages a room, borrows tables, chairs, and black-board, it indicates enterprise, ability and independence. If, then, all effort at bombast is done away with, and applications for pupils are made through earnest common sense arguments, and prices are placed high enough to be respectable, then, if the town is large enough to yield success, it will likely be gained.

If, however, a penman enters a town, and engages board at a cheap boarding-house, it is especially advised by first class people. If his clothes are poor, it indicates want of prosperity in former places. If his advertising is by a small circular, and the papers do not seem to take a special interest in him, all these indicate that he is a man with little or no money, and he takes rank with cheap Jack O' Lanterns shows, which do everything, like him, in the cheapest possible manner. Let such a penman approach a first-class family for patronage, and he meets with no favor. His clothes, his cheap circulars, his cheap residence, all lead an impression that he is little above a tramp, who gains a precarious living. Even his cheap prices are how humble he is, and that his demands are only sufficient to keep him alive. Let him, then, assume the bombast, make great promises of a perfect handwriting to a few weeks, and sensible people will avoid him. Many penmen often make mistakes by visiting too small towns, where the communities think that if he were a first-class man, he would visit larger places; so that many who would patronize a man in a large place, are shy of him if he offers to teach in a small one. We would advise, then, all who would win success, to do everything in a first-class manner, and respect and success will follow. In advertising, equal that of first-class entertainments, as anything less would appear conspicuously cheap. Mingle with the best people. Promise nothing but the most earnest effort on your part. Approach every person with the same confidence and assurance that you would if you were about to present them with a hundred dollars. Avoid timidity, also business, but maintain an earnest, polite demeanor, and see that all arguments and actions are governed by the soundest common sense.

A. H. HINMAN.

A New Pen.

We have had manufactured specially for our use a pen called "Amos' Penman's Favorite, No. 1," which we think is peculiarly adapted to the use of penmen for business writing, flourishing and for school purposes. One dozen sent as a sample by mail on receipt of ten cents, box containing 1 gross for 30 cents, one gross box, \$1. For other articles desired by penmen see list of penman's supplies in another column.

Now, I protest against a longer delay of the consideration of a very early convention of the business college teachers of the country. I protest against a longer lack of fraternization, that has characterized too much their relations with each other, since the date of their inception. I protest against their attempts to stand aloof from each other, like leafless, branchless tree-trunks, bleak and drear, solitary and desolate, having no sort of mutual support and protection. I solemnly protest that this spirit of selfishness is unworthy of the high purposes we have at heart to help on in the education of the young men of the present; that it is unworthy of a part in the great cause of education; that it is an element that will work seriously to our detriment, unless removed. True, we do not look far into the past to find the birth of the commercial college. Each college has, of necessity, fought its own good fight for existence, and generally the battle has been a strong and brave one, but we are rapidly approaching fair Italy "beyond the Alps." The last barrier which every noble and useful invention must, in destiny, pass, will soon be surmounted. The persecutors of our Galileo are disappearing as the mists before the morning sun. Commercial colleges have become a substantial and invaluable factor in the educational institutions of the land. But now that the citadel is gained, let us unite for grander conquests. In the language of Edmund Burke, "Let us pass on—in Heaven's name, let us pass on!" and in promoting our advancement, what can we now do that shall bear more directly and effectively upon our purpose than a general convention of business college teachers, in which there shall be a free interchange of thought and a general discussion of the matter and methods of business instruction? The first impulse of an educator, if he has light in him, is to let it shine. Better attempt to padlock an earthquake than to attempt to imprison his soul when fired with the light of new truths. Bring together in convention the fire, ability and enterprise of the business colleges of the whole country, and I imagine the assemblage would be anything but a tame one.

A programme should be carefully prepared and provided for beforehand.

The business college is the connecting link (a golden one) between the public school, seminary and college, and the business community. It might, therefore, be wise to secure the services of one or more eminent business men to lecture, and invite others of the business community to participate in the discussions. Teachers of other branches of education should, I think, be liberally invited. Addresses from eminent advocates of practical education, like the late Horace Greeley, (ever green be his grave!) would be an excellent feature in such a convention. Subjects of discussion should be given out before the meeting of the convention, to give ample time for preparation. The Israelites couldn't make bricks for the Egyptians, without the material. We can't shed light upon a subject without first obtaining it ourselves. Let the place of meeting be anywhere—New York, Philadelphia, Pittsburgh, or Buffalo. Let the president be any one—Prof. Ames, Packard, Folsom, Bryant, or any other veteran. Let any one carry off the honors of the occasion—only let us have the convention. Who will offer to take hold of this enterprise with a strong hand? Who will name the place? Who will offer the room for the use of the convention? Who will share in the expense for sending out circulars, &c., to set this ball in motion? Put us down for a liberal share. Who will put his shoulder to this wheel? The call, I think, should come from New York city, and let it be definite; and let it be understood that any commercial college principal, or president, or professor of penmanship, who shall refuse to fraternize in this

movement shall be ever more to us as "a heathen man and a publican," for he lacks the first noble impulse of a teacher. In the name of the spirit of Educational Progress of this great country, we ask for a National Business College Convention.

Very truly yours,
L. L. SPRAGUE.

We heartily approve of Prof. Sprague's suggestions, as we did those of Prof. Packard in a former issue. We know of no good reason why teachers and authors of writing and book-keeping should not, once a year, meet in convention, to compare notes, and become better acquainted with each other, when we hear of national base ball, rowing, sportsmen's, firemen's, brewer's, &c., conventions. The question urges itself forcibly upon our mind, is there not quite as much importance attached to the professions of penmanship and book-keeping, quite as important results to be anticipated, as the outgrowth of such a convention, as from a meeting of base-ball players? It is hardly creditable to the profession that in all the years past they have never had a single grand national gathering. Penmen are sometimes said to be jealous and narrow-minded, given to boasting, and aggrandiz-

ing themselves, and belittling their competitors. This often comes from want of acquaintance, and any actual personal knowledge of each other's skill and attainments, by assembling together and becoming personally acquainted, measuring their own with the skill and accomplishments of others. This spirit of hostility and conceit, which comes from ignorance concerning our rivals, will be largely diminished, while all will gain knowledge, strength and dignity, and, we trust, modesty, from such associations. We hope to hear many suggestions upon this subject, and to see it very soon take tangible and practical shape. The columns of the JOURNAL are open to those who wish to have their say.

A Feast for Penmen.

It has been my pleasure since the foundation of the ART JOURNAL to air my views upon topics of interest to the profession, but in no previous article have I felt greater pleasure than I do now in urging upon the notice of penmen the merits of the Ames' Compendium. The following is written without Mr. Ames' advice or knowledge, and is designed to illustrate to the profession the feast of pen art now within reach. In the Department of Ornamental Penmanship, Mr. Ames has given us a most varied and almost endless collection of designs, adapted to the practical de-

partment of ornamental art. Those especially who desire to master the art of engrossing cannot fail to find a myriad of designs, while in the field of lettering and flourishing, there may be found a great number and variety of designs, all of which being direct from the pen are admirably adapted as copies for practice.

The work is most beautifully bound, and the engravings are upon the finest of plate paper. Upon opening the book a title page of most marvelous beauty meets the eye, and assures one that, if the following pages can half compare with it, the work must be truly grand. Page 2 contains the preface, which is one sheet of the most perfect of body writing, and is itself worthy of imitation by all who are not perfect writers. Page 3 presents a sheet of copies composed of two sets admirably adapted to the wants of teachers, who give courses of 20 lessons. Page 4 presents sets of standard capitals; also ladies' hand and off-hand capitals, besides positions for hand, and pen-bird designs &c. Page 5 presents a beautiful sheet of movements and exercises in flourishing. Page 6 is a medley of flourishing by Preston, Blackman, Dean and Montgomery. Page 7 presents two sets of upper and lower case Roman alphabets by Thomas W. Milten. Page 8 presents the

and albums by Ames. Page 25 gives us three beautiful designs of flourishing and lettering by Ames. Page 26 presents John D. Williams' matchless and marvelous master-piece, being the grandest piece of flourishing ever published. Page 27 is a beautiful school certificate, of lettering in a scroll surrounded by flourishing very elaborate and artistic. Page 28 is a page of four pages, Christmas presents, &c. Page 29 is a page of specimens for headings, captions, titles, &c., and is beautiful beyond description. Following are eight pages of most elaborately engrossed resolutions, each page of which is a perfect mass of designs in lettering and scroll work surrounded by most beautiful borders. Page 38 contains two very artistic designs by Jos. Foeller, jr. and W. Garthwaite. Page 39 is an original and beautifully executed page, by Robert Wood, who is truly an expert. Page 40 is a matchless set of engrossed resolutions, by Ames. Page 41 is an elaborately executed piece of pen-drawing, lettering and flourishing, by one of the oldest and best of the old school penman now living, M. Herold of Cincinnati. Page 42.

"Ye that have tears to shed, prepare to shed them now."

This page consists of Ames' Family Record, and is grand beyond description:



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it is truly a penman's paradise where the eye may roam and constantly discover new beauties. Page 43 is a page of borders by Edward Adams. Page 44 is Ames' beautiful marriage certificate. Page 45 is a grandly artistic tribute to the memory of one of God's noblemen, the lamented Platt R. Spencer. The design contains a pen portrait of Mr. Spencer, and is in every way a work of great credit to its author, R. B. Montgomery of New Orleans. One of the most elaborate pieces of penwork ever published in this or any other country, is Ames' Lord's prayer. As a specimen of designing, and pen-drawing it is a marvel, and required several months to execute it. This design, in all its beauty, is seen on page 46. Page 47 is another piece of engrossing, and like all the others, purely original in its design, and different in every part. Page 48 is a specimen of a large piece of off-hand flourishing and lettering by the writer of this. We are too modest to speak of its merits, and can only say that it must be seen to be appreciated.

A. H. HINMAN.

Ancient Style of Penmanship.

The illustration upon this page is a facsimile copy of the title page of a work published in England by Peter Cocker, in 1659. For more full information concerning that work and its author, see communication from Prof. G. H. Shuttuck in another column.

to write correctly, though it be slow and mechanical, has been acquired, the pupil has a sure basis for a good, practical business writing, and he can then safely commence to practice for speed, which he will usually acquire in proportion to the requirements of the position he may be called to occupy. It would be folly to expect a salesman to write with the rapidity or ease of an entry clerk, or accountant, or the cashier of an insurance company to write as well as the policy clerk. Not only the rapidity, but the ultimate quality of writing, is largely the result of the special requirements of the business or position. A lawyer or his clerk may write as rapidly as a policy clerk, or accountant, but in the business of the former no special standard of excellence is required; hence none is usually found, while with the latter a high degree of excellence being demanded, all practice tends in that direction, until we are astonished at the grace as well as the facility with which skillful writing is executed.

Professor Packard's New Departure.

We received the advance sheets of the New Bryant & Stratton Universal Book-keeping too late for an appreciative notice in our last number. We have since taken time to look carefully over its pages, and for the first time are led to appreciate the great work that has been undertaken. We say "undertaken" advisedly, for it "doth not yet appear" how fully and conclusively the author's promises and hopes will be realized. It is, at the least, a bold and hazardous venture to attempt to found a treatise on Book-keeping, which is a science, upon Political Economy, which in its present stage of development lacks the recognition of its teachings and technology which would seem to be necessary in order to constitute it a foundation for anything but endless discussion. There can be no doubt as to many of the truths which writers on this subject—from Adam Smith to Packard—have announced; but isolated truths are not "systems," and whether they can be laid as corner stones to systems depends first upon their representative character, and next upon the skill of the architect. It is a hopeful sign for the utility of Mr. Packard's work that he seems to understand the character and limitations of his building material, and that he does not permit himself to be swerved from his design by the sentimental beauties and strained possibilities of the subject which he seeks to utilize. Occasionally, to be sure, temptations of this sort seem to beset him, as when, at the very outset, he devotes seven pages to prove the necessity of a common measure of value or wealth; but even here he makes very interesting reading, and certainly leaves no excuse, even for the dullest of his students, for ignorance upon this point. In the seventy pages comprising these "advance sheets" the foundations of the book are elaborately and circumstantially laid; and if we did not know the author through the important works which have for so long a time held supremacy as text books on this subject, we might fear that he has thrown away some very valuable space. But Mr. Packard's discernment and fidelity as an author are too well known by the teachers of this country to leave any one in doubt as to technical results. He does nothing blindly, and although the exact exercises and forms through which he is to enforce the theories laid down are not given in this installment, we are fully prepared to believe that they will justify all that has gone before.

We are glad to see, also, that in this new departure Mr. Packard has been fortunate enough to attract the attention of thinking men, who are watching the result with some show of interest. The *Tribune*, in a recent review of the advance

sheets, says of the leading propositions: "This is certainly a sound theory, and its practical application to the training of incipient men of business was never more necessary than now." * * * Although political economy has always been more or less empirically treated, since it is partly made up of uncertain elements, it nevertheless depends mainly upon certain mathematical laws which should become the financial creed of every man of business. Professor Packard aims to teach these laws, making their operation clear by practical illustrations."

The *Graphic*, while expressing a doubt as to the feasibility of book-keeping in political economy, says: "Now, pointing out the deficiencies in the doctrines of political economy, it does not follow that Mr. Packard's book may not prove valuable. On the contrary, it will be more deserving of consideration and careful attention from the fact that it is an attempt to apply these doctrines in a practical manner, and thus regarded may prove of great value. It is therefore entitled to serious consideration on the part of those who are interested in social and economic subjects."

And surely, teachers of book-keeping and promoters of practical education cannot be indifferent to the issues involved. If it be true that a knowledge of business and business record can best be obtained

A New Departure in Copy Books.

D. Appleton & Co., have recently published a series of copy books, in which the copy is upon a movable slip attached by a loop, to a string in the margin, so as to admit of its being moved down the page to follow the writing of the pupil, thus while obscuring from view his writing, the copy is constantly kept in close proximity to the pen during practice. This is applying in a convenient and practical manner, a most excellent plan which we have long advocated and practiced in teaching classes. The copies are well engraved and the system is well arranged, and bids fair to become very popular. See advertisement in another column.

An Autograph Column.

We desire to publish the autographs of as many prominent professional penmen as we can procure—and in order to lighten the expense of doing so, we propose to those who have good cuts to forward, by mail, duplicates to be used for that purpose. For those who have no cuts we will, on receipt of autograph, have the same engraved in the best manner possible and insert the same in the *JOURNAL*, and forward to them the original cut and duplicate on their paying the sum of \$1.50. The cuts furnished, to be accepted, must not exceed 2½ inches in length, or the width of one column in space in the *JOURNAL*.

Our Rates for Advertising.

It will be observed by reference to our terms for advertising that the rates have been advanced from ten to fifteen cents per line of eight words for a single insertion, and proportionately for a longer period. Considering the present large circulation of the *JOURNAL* the advanced rates are very low. No advertisement will be inserted for less than forty-five cents payable in advance.

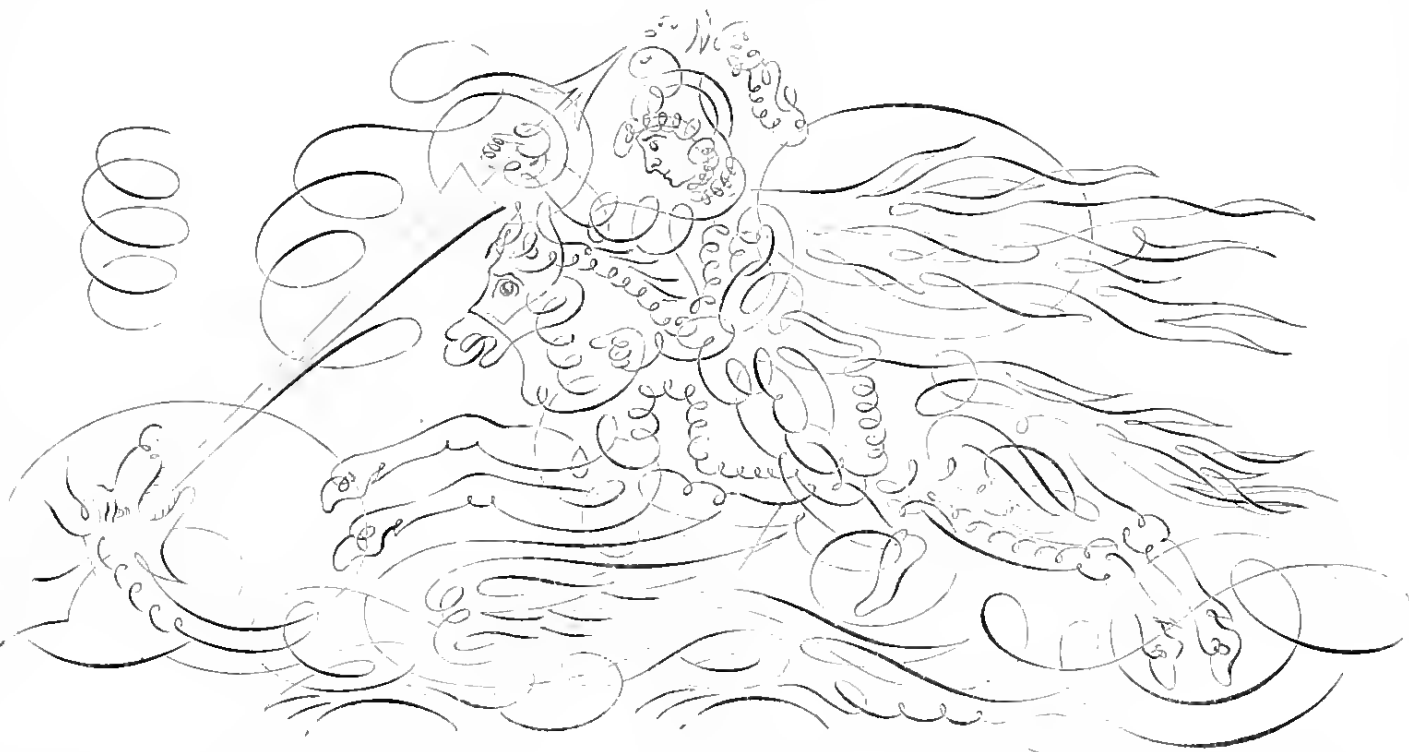
Correction.

In Mr. Shattuck's article in the February number of the *JOURNAL*, two errors in dates inadvertently crept in. The date of the publication of Materot and Velde's works should be 1604-5 instead of 1704-5—and the date of Peter Boles' death should have been 1610 instead of 1710.

Penmen, and Others

Throughout the country, are requested to forward for insertion in the *JOURNAL*, items and thoughts of interest and value to its readers, and the profession.

We invite attention to the advertisement of Messrs. Potter, Ainsworth & Co., in another column, who are the publishers of the Payson, Dutton & Scribner national series of copy books, which is one of the most popular and excellent systems of



Special Attention

Is invited to the prospectus of the *JOURNAL* for volume II, which begins with the next or April number. Now is the time to subscribe and begin with No. 1 of volume II. Back numbers 5, 6, 7, 8, 9, 10 and 11, can be furnished for 60 cents extra, or the subscription can date from any of the back numbers desired, and expire with the corresponding numbers of volume II.

Penman's Convention

Shall we have a penman's convention. Read Prof. Sprague's communication, in another column with editorial comments, and favor us with your opinion.

Illustrations for our next Journal.

A specimen letter from Prof. Henry C. Spencer, of Washington, D. C., Business College. A splendid specimen of off hand flourishing from Jackson Cagle, Atlanta, Ga. And an excellent alphabet, large and small letters, for general marking purposes. The illustrations in that one number will be worth the price of a year's subscription to any admirer of fine penmanship.

Read our Premium List.

The premiums which we offer are alone worth all the money we ask for from a subscriber for the *JOURNAL*, while, to every person interested in, or who is an admirer of fine penmanship, the *JOURNAL* will repay many times the price of its subscription.

writing published. We learn that the already enormous demands for these books are rapidly increasing. Send for catalogue of their publications.

Spencerian Revised.

It will be seen by an advertisement on the last page of the *JOURNAL* that the Spencerian copy books published by Ivison, Blakeman, Taylor & Co., have been revised and rearranged. The books are most beautifully engraved and systematically arranged, and are excellent in every respect.

Penmen's Supplies.

We invite attention to our list of supplies, published in another column. We are prepared to furnish promptly, and at reasonable cost, all articles needed by penmen. By ordering from us they will be sure of receiving articles of good quality, and especially India ink, of which much that is solid is utterly worthless.

The Illustration

Upon this page, representing St. George slaying the Dragon, is copied in fac-simile from an English publication printed in 1601.

The New England Card Company, Woonsocket, R. I., whose advertisement will be found in another column, sends us an extensive variety of lithographic cards, many of which are very handsome. Send to them for circular and specimens.

by a primary understanding of the principles of political economy, the sooner it is known and acted upon the better. The completion of the "New Bryant & Stratton Universal Book-keeping" is therefore a worthy subject of prayer.

White's Progressive Art Studies.

Published by Ivison, Blakeman, Taylor & Co., New York, constitutes a most interesting and complete course of systematic drawing lessons, and is peculiarly adapted to use in schools, or for home practice without the aid of a teacher. The course is most skillfully arranged and graded, beginning with the most simple exercises in the primary series in which the beginner is aided by means of dotted lines. This is followed by the Elementary series in four parts, which is succeeded by the Landscape, Ornamental, and Instrumental series, each in three parts. Each series is accompanied by a handbook or key giving full instruction, which, with the explanations given at the head of each page of exercises is sufficient to enable any pupil to pass through the whole series quite successfully without the aid of a teacher. The course is admirable in its conception, and cannot fail to win favor wherever it is introduced.

The chief properties of wisdom are to be mindful of things past, careful of things present, and provident of things to come.

Answers to



L. H. Newman, Ill. The sentence which you quote was published in a former number of the JOURNAL.

E. D. P., Rockland, Mass. M. B. Worthington's address, the last we heard from him, was at Exton, Ind. We have never seen a copy of his paper, notwithstanding we have mailed several copies of the JOURNAL, requesting an exchange.

A. S. P., Poria, Ill. Your idea of instructing pupils while practicing writing, to imagine that the space between the ruled lines on paper is divided into four equal spaces, three of which are to be occupied with the writing, is a good one but not new. We have adopted that method for many years, and would earnestly commend it to teachers of writing and all others well practicing writing.

A. S. Osborne, Grass Lake, Mich. You write sufficiently well to enable you to teach writing, provided you thoroughly understand the principles of writing and the proper methods of illustrating and teaching the same. We have known many eminently successful teachers of writing who could not write as well as you do.

A. S. Beardsley, Salem, Ohio, sends a specimen of flourishing and several good call specimens. His flourishing lacks in variety and graceful combinations; it is too monotonous.

Jas. Foeller, Jr., Ashland, Pa., sends two very skillfully executed specimens of flourishing and writing, one of which may appear in some future number of the JOURNAL.

J. B. Farrell, Brooklyn, sends an original design for an autograph album. The lettering is well done; the flourishing or scrolling shows lack of grace and variety that comes from extensive practice.

G. W. Chambers, Pleasant Unity, Pa., incloses, in a remarkably graceful and accurately written letter, several handsomely flourished card designs. He evidently wields a master's pen.

Jackson Cagle, of Moore's Business College, Atlanta, Ga., forwards an elaborate and attractive specimen of flourishing and lettering, which will appear in the next number of the JOURNAL.

B. F. Robinson, Clarksburg, West Va., who signs his name as an amateur penman, forwards two very free and graceful old hand flourishes—a bird and a swan. They indicate the right kind of skill.

H. J. Cross, Naperville, Ill., sends a series of skillfully arranged copy slips which are beautifully engraved and well adapted for use in instructing pupils in writing. Also a copy of an elaborate and highly artistic family record of which he is the author; size of the original 24x28 inches.

Herbert S. Packard, who is one of our most skilful artists in ink, has permanently located at 61 Hanover street, Boston. If his success in ink-keeping with his skill and splendid social qualities, it will be abundant.

W. E. Dennis, of Chester, N. H., and recently of Boston, Mass., has accepted a position as Teacher of Penmanship in Wright's Business College, Brooklyn, E. D. Mr. Dennis is one of our most promising young penmen. For one of his age, he has few equals. The illustration below is from his pen, and loaned for use in the JOURNAL by Prof. G. A. Gaskill, Manchester, N. H.

Walter L. Garthwaite, who is teaching writing in several private schools in Elizabeth, N. J., recently exhibited a specimen of improvement made by one of his pupils which was very commendable. Mr. Garthwaite is not only a promising young penman but a young man possessed of many excellent qualities and enviable attainments. In music he doth excel.

Practical Lessons in Writing.

LESSON No. 4.

In lesson No. 4 we give the analysis of all the capital letters containing the capital stem or principle No. 7. We have arranged them in groups, in order that we might present to close proximity to each other those letters which are most similar in their analysis and construction, which method we earnestly commend to teachers of writing.

is the same. Cap begins 2 spaces above base and terminates 2 spaces to right of stem. Count 1, 2, 3, 4, 1.

F combines Prins. 7, 3, 3, 2, 3, 2. *F* is simply *T* with final curve continued; space across stem, and united at mid-height of letter with slight left curve descending 1 space. Count 1, 2, 3, 4, 5, 1.

H combines Prins. 2, 7, 3, 3, 2. *H* is simply *T* with final curve continued; space across stem, and united at mid-height of letter with slight left curve descending 1 space. Count 1, 2, 3, 4, 5, 1.

K combines Prins. 2, 7, 3, 2, 3, 2. The left half, and also distance between parts at top line and base, same as in *H*. Small loop at right angles to main slant, and at mid-height of letter. Count 1, 2, 3, 4, 5, 1.

S combines Prins. 2, 7, 3, 2. *S* is simply *T* with final curve continued; space across stem, and united at mid-height of letter with slight left curve descending 1 space. Count 1, 2, 3, 4, 5, 1.

L combines Prins. 2, 7, 3, 2. Formed like *S* to point where stem recrosses right curve. Small loop passes 1 space to left of first curve, is 1 space long and 1 space wide. Finish like *M*. Count 1, 2, 1.

G combines Prins. 2, 3, 2, 7. Full height, 3 spaces. Height of angle to right of loop, 1 1/2 spaces. Height of loop cross-stem, 1 space. Width of loop, 1 space, full. Count 1, 2, 3, 4, 1.

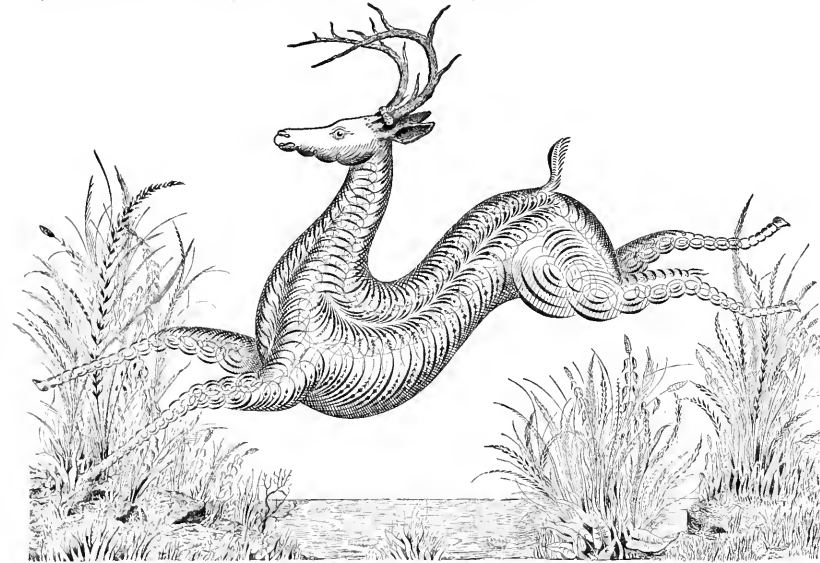
P combines Prins. 7, 3, 2, 3. Full height, 3 spaces. 1 point of beginning, 2 1/2 spaces above base. Terminal point at half-height of letter. Width at mid-height, 1 1/2 spaces. Between stem and curve to its right at top, 1 space. Count 1, 2, 1.

B combines Prins. 7, 3, 2, 3, 2. Formed like *P* to point where right curve recrosses stem. Small loop is at right-angles to main slant. Distance between stem and curves to its right near top and base, each 1 space. Count 1, 2, 3, 4, 1.

R combines Prins. 7, 3, 2, 2, 3. Full height, 3 spaces. Formed like *B* to completion of small loop, whence it is finished like *K*. Between parts at base, 1 1/2 spaces. Count 1, 2, 3, 4, 1.

I combines Prins. 6, 8, 8, 8, 3 spaces. Height of base oval, 1 1/2 spaces. Width of top 1 space. Shaded line crosses left curve 1 space above base. Count 1, 2, 1.

J combines Prins. 6, 3, 2. Extends 3 spaces above, and 2 below base line. Width of upper loop, 1 space; of lower loop, 1 space, null. Loop crosses, 1 space above base. Final line terminates 1 space above base line and 1 space to right of larger loop. Count 1, 2, 1.



C. O. Barnes, Albert Lee, Minn., writes a letter fairly excelled in business grace and elegance.

L. T. Southern, penman at Heald's Business College, San Francisco, Cal., writes a graceful letter.

L. Madison, Brockport, N. Y., sends a letter and specimens done up in his usual excellent style.

W. L. Dean, Kingston, sends an attractive specimen of off-hand flourishing, representing two birds with a variety of scrolling.

F. T. Prescott from Schuylerville, Neb., several well written copy slips and cards. He reports good success in teaching.

Joe M. Vincent, Los Angeles, Cal., writes a handsome letter in which he incloses several elegant specimens of fancy flourished cards.

L. D. Smith, teacher of writing in the public schools of Hartford, Conn., forwards some remarkably good specimens written by eleven different pupils under his instruction. These are sent from twelve to sixteen years; those written by the younger pupils we have never seen excelled by pupils of their age.



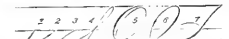
L. Asure is having good success teaching writing classes at Red Wing, Minn.

C. L. Martin and H. A. Soddard are teaching classes at Carthage, Ill., and vicinity.

W. L. Dennis, Chester, N. H., sends us very graceful specimens of flourishing and writing.

C. S. Whitlow reports that he is having good success teaching writing at Jamestown, Mo., and vicinity.

J. C. M., Evansville, Ind., your suggestion of publishing the autographs of our leading penmen is a good one, and one that I shall take measures to carry into execution.



A combines Prins. 7, 3, 3, 2. Height, 3 spaces. For proportions of capital stem, see description of 7th Principle. Distance between main parts of letter at base, 1 1/2 spaces. The cross begins 1 1/2 spaces above base, passes to middle of opening, at head-line, and crosses left curve 1 space above base. Count 1, 2, 3, 1.

N combines Prins. 7, 3, 3. Full height, 3 spaces. Height of final curve, 2 spaces. Formed like *A* to point where long left curve touches base line. Count 1, 2, 3, 1.

M combines Prins. 7, 3, 3, 3, 2. Height, 3 spaces. Formed like *N* to its second point of contact with base line. Width at top, also between second and third turns at base, 1 space. Count 1, 2, 3, 4, 5, 1.

T combines Prins. 7, 3, 2, 3, 2. Height, 3 spaces. Stem in *T* and *F* 1 space shorter at top than in *A*, *N*, and *M*, but its oval

Personals.

Specimen Copies.

We have printed a large number of extra copies of the present number of the JOURNAL, to be used as specimen copies. To persons who are endeavoring to secure clubs, or have acquaintances who would probably be interested, we will mail extra copies on application.

The Journal as a Premium.

We will mail the JOURNAL free for one year to any person sending us the names of three subscribers and \$3, and also send the Williams' specimen as a special premium to all.

Exchange Notices.

The National Fireman's Journal, published weekly at No 16 Dey street, New York, is a sixteen page quarto got up in fine style and filled with matters of interest to firemen and fire departments.

The Evening at Home, devoted to mental, moral and physical culture, published monthly at Orville, Ohio, is an eight-page paper, well printed and contains much interesting reading matter.

The Echo, an amateur monthly published by Fred. M. Cornell, of Brooklyn, is one of the finest amateur sheets we have received.

Browne's Phonographic Monthly, published at 737 Broadway, New York, comes to us with a highly artistic and emblematic title page. It is otherwise in style, and must prove valuable to all interested in phonography.

Every penman and admirer of fine penmanship wants the JOURNAL. If you know of any such who does not take it, tell them about it or send us their names and address, that we may mail them specimen copies.

Can Any One Advise Him?

If you want to know how many excuses an Oregonian can make, ask him to patronize your writing class. If you want to see a rich man make himself poor, by telling you how much he owes, what bad luck he has had, and how hard it is for him to make a living, ask him for patronage, or to subscribe for the JOURNAL. If you want to get yourself into hot water, enter a village of retrograding people, and endeavor to organize a writing class. If some reader of the JOURNAL will suggest some good method of dealing with such excuses, I shall feel greatly indebted to the same.

Very truly,

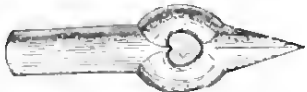
J. W. THOMAS,
Molalla, Oregon.



Copy for advertisements and other matter must be handed in previous to the 20th of the month in which it is to be published, as we shall hereafter issue the JOURNAL promptly on the 1st of each month.

Advertisements inserted under this head for fifteen cents per line of eight words. No advertisement received for less than forty-five cents. Payment strictly in advance.

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Notices from the Press.

J. Cagle, Penman at Moore's Southern Business College, Atlanta, Ga., sends an elegantly-written letter, in which are enclosed some beautiful specimens of off-hand flourishing and writing. Mr. C. is one of our most graceful and accomplished writers.—Penman's Art Journal, N. Y.

Some of the most artistic penmanship we have received comes from Jackson Cagle, Penman at Moore's Southern Business University, Atlanta, Ga.—Penman's Gazette, Manchester, N. H.

The best penman in the South to-day is Jackson Cagle, of Moore's Southern Business University, Atlanta, Ga.—Home Guest, Boston.

We have received from Prof. Jackson Cagle a specimen of his penmanship that is really wonderful as well as beautiful and ornamental. It cannot be surpassed.—Brandon (Mass) Republican, 12-11

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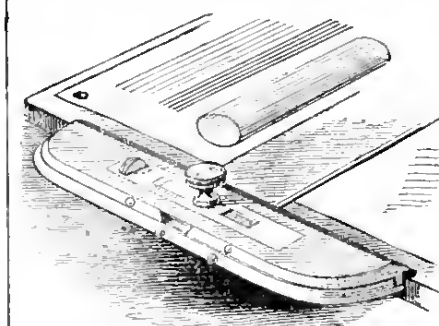
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